

THE 20th ANNIVERSARY ISSUE

THE BOSS MAGAZINE

US \$9.95
CAN \$14.95

FALL/WINTER 2000

Backstreets

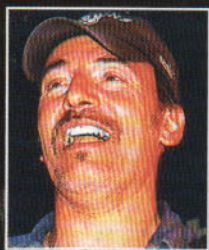
#68/69 DOUBLE ISSUE!

IT TAKES TWO, BABY!

TWO
DECADES,
THAT IS.

CELEBRATING 20 YEARS OF BACKSTREETS

- BRUCE JAMS AT THE STONE PONY
- SUB POP'S *NEBRASKA* TRIBUTE
- CHRISTIC BENEFIT: TEN YEARS GONE
- TOUR 1999-2000 GRAND FINALE
- E STREET BAND GALLERY
- READERS' POLL RESULTS



CONCERT T-SHIRT SALE!

All are officially licensed, 100% pure Springsteen shirts, and all are on special: get any two shirts for \$35, and any four for \$60. That's like getting a **free** shirt when you buy three! Quantities are limited. All shirts are pre-shrunk 100% cotton.



BACK

Badlands
Adam Raised a Cain
Coming in the Night
Candy's Room
Racing in the Street
The Promised Land
Streets of Fire
Prove It All Night
Darkness on the Edge of Town

DARKNESS T-SHIRT

Black, with the *Darkness* album cover in color on the front, and song titles printed on the back in tan and gray. As sold on the 1999-2000 Tour. L or XL. **\$20**



BACK

THE TIES THAT BIND JACKSON CAGE
TWO HEARTS SHERRY DAWLING CRUSH ON YOU
OUT IN THE STREET INDEPENDENCE DAY
I'M A ROCKER HUNGRY HEART THE RIVER
CANDY'S ROOM YOU CAN LOOK BUT YOU CANNOT TOUCH
CADILLAC RANCH I WANNA MARRY YOU POINT BLANK
DRIVE ALL NIGHT FINE ANGRY STOLEN CAR
THE PRICE YOU PAY WRECK ON THE HIGHWAY
10/19/80

THE RIVER T-SHIRT

Black, with the *River* album cover on the front, and song titles printed on the back in blue and gray. As sold on the 1999-2000 Tour. L or XL. **\$20**



FRONT DETAIL

bruce springsteen
1989

TRACKS T-SHIRT

White, front only, with the four cover images from the *Tracks* CDs in color. "Bruce Springsteen" and "1999" in black. As sold on the 1999-2000 Tour. L or XL. **\$20**



BACK

bruce springsteen & the e street band



EAST RUTHERFORD, NJ
July 15, 16, 20, 24, 26, 27, 29,
August 1, 2, 4, 6, 7, 9, 11, 12

NEW JERSEY TOUR T-SHIRT

Black, with a beautiful color image of Asbury Park's Convention Hall on the front, 1999 Meadowlands dates on the back! As sold on the 1999-2000 Tour. L or XL. **\$20**



ALSO AVAILABLE:

BORN TO RUN

T-SHIRT White, with the album cover on the front, and a smaller photo from the *BTR* shoot on the back. As sold on the '99-2000 Tour. L or XL. **\$20**

BORN IN THE U.S.A.

T-SHIRT White, with the album cover in color on the front, and song titles printed on the back in red and blue. As sold on the 1999-2000 Tour. L or XL. **\$20**

SILHOUETTE

T-SHIRT Tour shirt #1. Black, one-sided, with the now classic silhouette image of Bruce and Clarence in red (see pin below) on front. L or XL. **\$20**

ALL SHIRTS 2 for \$35 4 FOR \$60

That's buy-three-get-one-free!

COME TOGETHER T-SHIRT Official shirt from the 1998 Red Bank concert that brought Bruce, Steve, Max, Clarence, Danny, Southside and others together to benefit the family of a slain police officer. Black, with the concert logo in color on the front (pictured left), and all artists listed on back. XL. **\$20**

MORE TOUR 1999-2000 GEAR



TWO CAPS FOR \$40

TOUR 2000 BASEBALL CAPS

Your choice of cream or green, with "Tour 2000" printed on back. Each: **\$22**



1999-2000 TOURBOOK Full color, 38 glorious pages of Bruce and the band, as sold on tour. **\$20**



SILHOUETTE PIN A 1-1/4" square enamel pin with the image of Bruce and CC, "Bruce Springsteen & the E Street Band Tour 1999." **\$6**

GUITAR BUTTON A 2" square pin of Bruce's Fender, "Bruce Springsteen & the E Street Band Tour 1999." **\$3**



BRUCE SPRINGSTEEN & THE E STREET BAND

2000 CALENDAR The official calendar sold on tour, designed by Springsteen's art team. Yeah, the year's over, but this is still a great tour souvenir, with beautiful shots of Bruce and the E Street Band by Annie Leibovitz, Eric Meola, David Gahr and others. **\$12**

BACKSTREET RECORDS
PO Box 11079
Washington DC 20008

ORDERING INSTRUCTIONS

MAIL: to the address at left.

If paying by credit card, you can also:
PHONE: (202) 232-BOSS (2677) or 1-800-326-BOSS, weekdays from 9:30-5:00 EST.
24-HOUR FAX: (202) 232-2259
E-MAIL: orders@backstreets.com
VIA WEB: www.backstreets.com

•**U.S. Customers**, please add shipping charges (see right) and send check, money order, or credit card info (MC/VISA/DISCOVER) for the total amount.

•**Canadian Customers**, please add \$3 to U.S. shipping.

•**Overseas Customers**, Please specify AIR or SURFACE. Provide credit card info for fastest service—we'll add shipping charges according to the shipping method you specify. Or write to reserve: we'll total up your order and send you an invoice, and ship your goods once we receive payment.

THANKS FOR YOUR ORDER!

U.S. SHIPPING CHARGES

MERCHANDISE TOTAL	ADD
\$15 or less	\$3.75
\$15.01 - \$30	\$4.75
\$30.01 - \$50	\$5.75
Over \$50	\$7.00

If ordering posters in addition to other items, please add an extra \$4 for tube and extra box. Thanks!

SUBSCRIBE TO THE BACKSTREET RECORDS CATALOG FOR MORE BOSS ITEMS IN STOCK

Latest copy sent free with order, or subscribe: Five issues of the catalog for \$5 in the US and Canada, \$8 overseas.

FEATURES

HEAD-ON COLLISIONS

Sub Pop's *Badlands* takes a ride through Nebraska. By Chris Nelson. 16

MEETING THE NEW BOSS

The Christic shows: Ten years burning down the road. By Jonathan B. Pont. 20

TOUR 1999-2000 GRAND FINALE

Backstreets' look back at the whole enchilada begins here, with Mike Saunders' "Mystery Train". 26

LOVE AND HOPE
AND SEX AND DREAMS

"Land of Hope and Dreams": All aboard! By Andrew E. Massimino. 28

TOUR '99-2000: BY THE NUMBERS

You want lists? We got 'em. By Hauke Preuss. 30

THE GUEST LIST

Bruce had a little help from his friends. With interviews by Mario Herrmann, Salvador Trepát, Christopher Phillips and Robert Makin. 34

SEARCHING FOR THE SPIRIT

Food for thought. By Sean O'Toole. 38

1999-2000 TOUR GLOSSARY

Yes, *jailbait*. But I don't think that word means what you think it means. By Josh Jacobson. 39

TOUR READERS' POLL

Tour highlights picked by the readers of *Backstreets*, with editors's picks to boot. Compiled by Leannah Harding, Andrew E. Massimino, and Christopher Phillips. 40

PARKING LOT VISIONARIES

Somewhere in the swamps of Jersey, cameras were rolling. By Maggie Powell. 46

E STREET GALLERY

What made the tour so magical? A picture's worth a thousand words. (Except Danny Federici's words—those count at least double.) By Christopher Phillips. 50

CONTENTS

FALL/WINTER 2000
Double issue #68/69
Vol. 17, No. 4 / Vol. 18 No. 1
www.backstreets.com



DEPARTMENTS

LETTERS

To the Editors of *Backstreets*. 4

ON THE BACKSTREETS

Welcome to the big 2-0. By Charles R. Cross and Christopher Phillips. 6

ON STAGE

The Light of Day Shines for PDF, as Bruce joins a slew of rockers at the Stone Pony. By Robert Makin. 8

ON LIPS

Rumors, covers, and other various and sundry bits from this righteous nation and beyond. 11

ON DISC

DVD Time: The "On Disc" column goes Versatile. By Christopher Phillips. 12

GREETINGS FROM ASBURY PARK

Backstreets celebrates 20 years with a party in Asbury Park, NJ. Plus other news and notes from the shore. By Robert Makin. 14

ON COLLECTING

Reviews of the latest Springsteen bootlegs. By Rich Breton, Fred Mills and Jonathan B. Pont. 60

CLASSIFIEDS

Pen pals, messages, and tapes. 65

COVER

BRUCE SPRINGSTEEN & STEVE VAN ZANDT

6/27/00 New York, NY Inset: 11/3/2000 Asbury Park, NJ
Rocco Coviello Photo Ruth Barohn Photo

OFF THE WALL

BRUCE SPRINGSTEEN

11/3/2000 Asbury Park, NJ
Ruth Barohn Photo

STAFF

Editor

Christopher Phillips

Senior Editor

Charles R. Cross

Assistant Editor

Andrew E. Massimino

Associate Editors

Erik Flannigan, Jonathan B. Pont, Robert Santelli

Contributors

Rich Breton, Robert Crane, René van Diemen, David DuBois, Lynn Elder, Jared Houser, Josh Jacobson, Phil and Steve Jump, John J. Kelly, Bob Makin, Jon Phillips, Jim Ragsdale, Bernie Ranellone, Debra L. Rothenberg, Arlen Schumer, Mary Schuh, James Shive, Billy Smith, Mark Stricherz, Mark Sullivan, Stacie Tobin, Salvador Trepát, Bob Zimmerman, and many others whose help is essential.

Backstreets

BORN AND PRINTED IN THE USA

Backstreets (ISSN 0746-990X) is published quarterly by The Backstreets Publishing Empire, LLC, PO Box 11079, Washington, DC 20008, USA with offices at 2607 24th St NW Suite #4, Washington DC 20008. Please address all correspondence to *Backstreets*, PO Box 11079, Washington DC 20008. E-mail: editor@backstreets.com (for letters to the editor); orders@backstreets.com (for subscriptions). Web site: http://www.backstreets.com. Subscriptions are available for \$22 a year, \$36 for two years, or \$48 for three years in the US and Canada (in US funds only); or for overseas airmail, rates are \$30 a year, \$55 for two years, or \$75 for three years (in US funds only). All contents are copyright ©2000 The Backstreets Publishing Empire, LLC. Please include a self-addressed, stamped envelope with any inquiries. Periodicals postage paid at Washington, DC, and at additional mailing offices. POSTMASTER: Please send all address changes to *Backstreets*, PO Box 11079, Washington DC 20008. Thank you. *Backstreets* is an independent publication and is not officially associated with any of the performers we write about or their record companies.

LETTERS

IN FOR THE LONG HAUL

Dear Editor:

Only one thing could have been more surprising to me than encountering Al Leiter and his wife on the corner of 7th Avenue and 33rd Street after Bruce's closing night at Madison Square Garden. And that was picking up *Backstreets* #67 and seeing my presence noted at the Last Dance (as was Al's, who that day had recorded his 100th major league victory).

Flattering as the mention was, I would hate to leave the impression I was there July 1st simply because it was a Big Event. As they might say at the Ticktock Diner over on Route 3: *fugged-aboutit*.

My wife introduced me to the Boss back in the '70s, and she recalls his free show at Montclair State College (along with Buzzy Linhart). On the current tour she and I made pilgrimages to the Meadowlands, Albany, the Garden, and (of course) Hartford, for a total of seven transcendent samplings of the Reunion Tour.

While closing night at the Garden was the perfect poetic punctuation to the tour ("Lost in the Flood" and the [new] verse of "Blood Brothers" were electric), the best pure show of those we attended was clearly one in our backyard. Closing night in Hartford, May 8, Bruce and band

conveyed both a power and a connection with the audience that was singular. From the cover of "Honky Tonk Women" slipped into "Darlington County" to the show closer "Ramrod" (with Bruce tumbling across the stage in exhaustion), the night was a uplifting affirmation.

Bring on the DVD.

Bob Ley
via e-mail

AUSTRALIAN SKIN

Dear Editor:

I have found it very interesting to observe the controversy and emotions the song "American Skin" has evoked in America. It appears to draw similar parallels to a situation which we have in Australia, regarding the Aborigine and indigenous people living in harmony with Australians of English descent or other origin.

In Australia there have been a number of high-profile cases where indigenous people have died either in custody at a remand center or have been killed in situations where police have felt threatened. We have had huge community protests where indigenous and white Australians have walked arm in arm in every state to try and promote unity in a sometimes divided community. We have just finished the Sydney 2000 Olympics, where again political points and messages were being sent out to the world (Midnight Oil's T-shirts, for example)

regarding our situation in this area.

I don't think Bruce's song is a "money making" or racially vilifying song. Bruce as a talented singer-songwriter is simply telling a tale that has sadness and sorrow, which has happened not only in America, but also around the world. I, for one, am even more proud to be a Bruce Springsteen fan, as he is again tackling the issues that matter in a courageous manner.

Andrew Peavey
Traralgon, Victoria, Australia

SECOND CHANTS

Dear Editor:

I'm from Europe and attended 19 shows on the European leg of the tour. In 2000, I didn't expect Bruce and the band to go back to the areas they had already played. I was very surprised and excited when the shows were announced at Madison Square Garden. My friends and I were lucky enough to buy tickets to nights four through nine.

The Garden shows have been described in detail by others, including the chanting for the E Street Band before "Land of Hope and Dreams". Last year in Paris the audience also started chanting for the E Street Band—I think it was right after "Tenth Avenue Freeze-out." I was there and thought it was pretty cool. So on June 29, my friend Jacco and I started chanting. But we were in section 302 and nobody

joined us. After the show we immediately joined the drop line (I was number seven!) and got tickets for the final night in section four.

So on July 1, after the stagerush, we were in the fifth row in front of Clarence. When the band left the stage after "Born to Run," Jacco and I gave the chanting another try. This time the people around us picked it up, but unfortunately not enough, and it faded away. When Bruce thanked everybody before "Land of Hope and Dreams" we gave it a final try, and you now know the result. The people around us picked it up very quickly which gave the rest of the audience time to join.

I would also like to thank you for all the work. For some time I was also writing for *Roulette*, so I know how much work it is.

Ward de Jager
Abcoude, The Netherlands

THE VOID STARES BACK

Dear Editor:

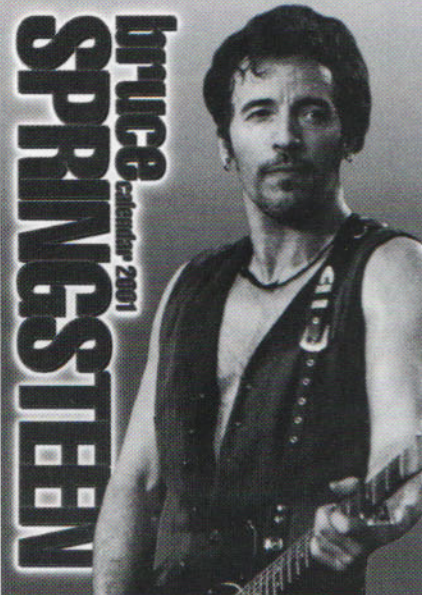
There should have been a new Springsteen record in stores by November.

Frankly, I'm sick and tired of this sitting-on-every-idea by the Springsteen camp. In my opinion, the message that Springsteen sends of community, hard work, faith and loyalty is almost dead in modern popular music. He had an excellent swing of momentum with "American Skin" this June and July, and the band was in finely-tuned shape. He should have taken them in to the studio, recorded an album in July and August, mixed it in September, and released it Tuesday, October 31.

With our national election about to go to a moron who promotes protecting your interests instead of sharing the wealth, America needed a strong statement from a highly respected artist. You may argue that the climate of politics and momentum and culture should not affect Springsteen and his release schedule. Fair enough. But then, what is his message worth if the same 20,000 people in every city get it, most of whom tolerate it just to get nostalgic?

What is art worth if it is sent into a void?

David Billotti
New York, NY



2001 SPRINGSTEEN CALENDAR

The new UK Bruce Springsteen calendar for the 2001 is out now. This one is from the same company we've been carrying for years (Oliver Books), and this is the only Bruce calendar planned for 2001. Be forewarned, as usual there's not much room for writing or planning on this sucker, pretty much just a huge shot of the Boss for every month of the year, with dates in a line across the bottom. But if you need a Boss-a-month calendar hanging on your wall, this is it.....\$15

Please see inside front cover for ordering info. Combine orders and save shipping charges!



IN DIRE STRAITS

Dear Editor:

If Bruce does not put out a DVD of the E Street Band reunion tour, hardcore fans will be forced to rely on the bootleggers with their inferior VHS shaky camera shots. The true fans are left to take what they can get. I'm sure everyone would rather have the DVD, but they won't wait another ten to 25 years—like the wait for *Tracks*—to get a visual record of this incredible reunion tour.

I much prefer the [beat-the-bootleggers] efforts of Pearl Jam—putting out raw, straight-from-the-soundboard recordings at a "reasonable price"—rather than have an artist not put out a product because it isn't perfect.

I don't think there is such a thing as a perfect live recording. You take out all the imperfections after asking for silence at a concert, and in doing so you end up with a studio record that 20,000 people quietly listened to you record.

If a halt to this DVD product means Bruce would prefer to put out studio versions of the new songs from the tour, that would be some consolation. But I think I speak for all fans who attended shows on this tour by borrowing from the old '80s MTV slogan: "I want my DVD!"

Joe Clark
via e-mail

DVD-RAILED

Dear Editor:

Like everyone, I'm disappointed with the recent news that the DVD will not see the light of day this year (my prediction is we'll never see a full show on DVD). Springsteen frustrates his fans unlike any other artist with his inability to put out material on a regular basis, yet still maintains a huge following. Just when we're about to move on, he'll deliver and everyone will be back on the bandwagon.

It's like the *Tracks* anticipation, where everything we were hearing in the beginning said to look for six discs, over 100 songs. We got just the four discs of great material, but the potential was for so much more.

Anyway, my prediction is that the full MSG show will never see the light of day and what we'll

get is four or five songs from that stand added to the soon-to-be-released "Anthology" DVD. My predictions are as good as anybody's at this point, but I see a three-year trend in Springsteen's producing any new or significant material. Look for a E Street Band studio album in November 2001—three years since *Tracks*, six years since *The Ghost of Tom Joad*, and nine years since *Human Touch/Lucky Town*.

Randy Griffey
via e-mail

SAY IT LOUD

Dear Editor:

This is in response to the letter in the Summer 2000 edition [*Backstreets* #67] entitled "Act Real Cool." I am a junior in college. I wouldn't say I grew up on Springsteen, but my parents did own *The River* and *Born to Run*, and my dad played "Cadillac Ranch" obsessively.

I "discovered" my mom's records mid-high school; they hadn't been played in years. Needless to say, those records spoke to me. I do not hide my love for Springsteen's music. I play his CDs at school. If people ask me what bands I like, I tell them straight out. I wear my concert shirt (Milwaukee '99). Do you know what I've found? There are a decent number of people my age who like Springsteen. It turns out one of my best friends at school also heard "Cadillac Ranch" numerous times while growing up.

I would hope that other college and high school students are also playing their Springsteen CDs. Chances are there's someone who will flip through your

Continued page 66

TWO CORRECTIONS to Robert Bader's "Bruce Springsteen and the World's Most Famous Arena" in *Backstreets* #67: The acoustic "Born to Run" was first played on 10/31/87 at McLoone's Rumrunner in Sea Bright, NJ. Bruce did not play the final two MUSE concerts; four shows were originally announced, and Springsteen performed at the third and fourth, but an added fifth show featured Crosby Stills and Nash as the main act. Bader's original draft had the right facts—the meddling editors regret the errors.

THE BACKSTREET RECORDS CD RACK



MY HOMETOWN/SANTA CLAUS CDs

It's back for the holidays! This CD single is only available around Christmas, so if you've been looking for it, now's the time. Springsteen and the E Street Band's classic live performance of "Santa Claus is Comin' to Town," available for cheap on CD. A 2-track CD single in a picture sleeve like the original 45.....\$5

JOHN WESLEY HARDING: AWAKE

A new reissue from Appleseed includes two *River* songs as bonus tracks: a cover of "Jackson Cage," plus his live acoustic duet of "Wreck on the Highway," with Bruce Springsteen (from 6/18/94), available for the first time!.....\$14

'TIL WE OUTNUMBER 'EM

From the 1996 Woody Guthrie Tribute at Severance Hall in Cleveland, Captures Bruce's performances of "Riding in My Car" and "Plane Wreck at Los Gatos (Deportee)" on his own, and "Hard Travelin' Hootenany" and "'Til We Outnumber 'Em (This Land is Your Land)" with the All Severance Hall Cast. Also includes Billy Bragg, Ani DiFranco, Indigo Girls, more. 19 tracks in all.....\$16

BADLANDS: A Tribute to Bruce Springsteen's Nebraska

The new *Nebraska* tribute from Sub Pop, with some great artists covering the album from start to finish, along with bonus tracks of songs from the same period: "Wages of Sin," "I'm on Fire," and "Downbound Train." 13 all new covers from artists such as Johnny Cash, Raul Malo, Ben Harper, Aimee Mann and Michael Penn, Chrissie Hynde, Los Lobos, Son Volt and more.....\$17

SOUTHSIDE JOHNNY AND THE ASBURY JUKES: LIVE AT THE PARADISE THEATER, 12/23/78

A riveting live set capturing the energy and excitement that made Southside Johnny shows the stuff of legend, touring behind the classic *Hearts of Stone*. Features the "The Fever" and a slew of other Springsteen and Van Zandt compositions, as well as two Christmas songs never released on any Southside album. An official Southside release from Phoenix Gems.....\$17

LITTLE STEVEN: BORN AGAIN SAVAGE

Steve's rocking new album, his fifth solo record and first in a decade, is a tribute to '60s hard rock in sound, with Steve's unique twist. Released on his own label, Renegade Nation, and not to be missed.....\$17

CLARENCE CLEMONS: RESCUE/HERO

The Big Man's first two solo albums, which have been out of print, now in their entirety on one CD. This import CD contains both albums, in order, with the Springsteen-penned "Savin' Up," and CC's duet with Jackson Browne on "You're a Friend of Mine.".....\$22

USA FOR AFRICA/We are the World (with "TRAPPED"!)

Includes Bruce and the E Street Band's fantastic live version of "Trapped"—the only official release of the song, recorded at the Meadowlands, 8/5/84.....\$18

"SAD EYES" EUROPEAN CD SINGLE

The first commercial single from *Tracks* was Sad Eyes, a 4-track CD from Europe. The hard-to-find non-album track "Missing" is added as a B-side, along with two other songs from the box set ("Man at the Top" and "Take 'Em As They Come"). Cool picture sleeve.....\$14

THE SONGS OF BRUCE SPRINGSTEEN

A new one-disc release from The Right Stuff, the same label that did the *One Step Up/Two Steps Back* tribute. This is basically just disc one—the new recordings—under a new name and with new cover art.....\$12

FOR OUR CHILDREN

Back in print! The tenth anniversary edition of this great children's compilation, originally on Disney, was issued on Rhino, making Springsteen's "Chicken Lips and Lizard Hips" available again. Also includes songs for kids by Bob Dylan, Jackson Browne, and more. 20 tracks in all.....\$17

NO NUKES 2CD SET

Two discs with all the music from the original 3-LP set, including Bruce's "Devil With the Blue Dress Medley" and "Stay.".....\$30

LIMBO SOUNDTRACK CD

Springsteen's latest studio recording, "Lift Me Up," was recorded specifically for the John Sayles film. This beautiful song, sung by Bruce entirely in falsetto, is the leadoff track. A quiet, contemplative and well-crafted love song, this is one not to be missed. So many of Bruce's compositions remain unreleased, don't let this official one slip through the cracks.....\$16

IN CONCERT/MTV PLUGGED CD

Live CD issued in the US for the first time. 13 tracks with the 1992-93 band, including official versions of "Red Headed Woman" and "Light of Day.".....\$14



Please see inside front cover for ordering info. Combine orders and save shipping charges!

Baby, that's a fact

It was 20 years ago today

By Charles R. Cross

October 24, 2000
Klipsan Beach, Washington

Twenty years ago tonight the very first issue of *Backstreets* was published, and to quote Snoopy from "Peanuts" (in one of his favorite doghouse novel-writing clichés), it was truly a dark and stormy night. The occasion for the first issue, as longtime subscribers will remember, was Bruce Springsteen and the E Street Band's October 24, 1980 show at the Seattle Center Coliseum. I've recounted the full history several times before—check out our 10th or 15th anniversary issues for longer memories—but to briefly reprise it, the very first issue of this magazine was given away free to the first 10,000 people in line at Springsteen's 1980 Seattle show. That's the rough history: in truth, I attempted to hand issues out to as many people as would take them, but at the end of the night I saw literally thousands of copies discarded on the ground, piles of wet pulp in the rain. There's no solace in the fact that those very issues now sell for hundreds of dollars on eBay—unfortunately, I myself never saved a stash. But that night, like a faithful Jehovah's Witness, I kept trying to hand out issues even as every other person grabbed one only to drop it on the ground into puddles.

Backstreets was a crazy idea from its inception. Most fanzines are gushy public relations babble, many times written by a band's management. Others are so amateurish or poorly run that they rarely last beyond a couple of Xeroxed issues. My idea—admittedly short-sighted—was to create an intelligent music magazine that focused on one artist, without pandering to pin-up photos and press release-writing. I felt Springsteen wasn't being properly covered in the rock press, though few will remember it this way, back in

early 1980 he still was essentially a cult artist. And as I've related before, I was mad that a couple of rock critics in Seattle had unfairly trashed Springsteen prior to ever even seeing him in performance. I wanted to have my own voice, so I started this magazine as that forum.

Perhaps the craziest part of the equation was starting a Bruce Springsteen magazine in Seattle, Washington, which at the time

but with a lot of help from friends, family, and others who supported the idea from the get-go.

That support early on changed the way I thought of *Backstreets*. It became, as I've said many times before in interviews, a magazine for and about the community of fans. *Backstreets* also became a magazine about the art, and not the artist or the personality. We never reported on Springsteen's

also a group of contributors, and on the occasion of the twenty year anniversary, it's worth updating you on a few of them. Erik Flannigan first came to work for *Backstreets* in 1986, back when the magazine was a small business in my basement and he was a college student. He's continued to contribute ever since. Now at the Walt Disney Internet Group, he has recently been named senior vice president, overseeing all its non-Disney entertainment websites like Mr. Showbiz and Wall of Sound, and is one of the most respected executives in his field.

Ironically, though Seattle seemed like the farthest place from New Jersey you could ever be, longtime contributor Robert Santelli now lives near Seattle. For years Bob wrote our "Greetings From Asbury Park" column (which is now Bob Makin's beat), bringing a bit of the Jersey Shore to these pages. Santelli eventually left Jersey for Cleveland, where he worked at the Rock and Roll Hall of Fame, before recently taking a job at Paul Allen's Experience Music Project in Seattle.

Jon Pont worked for *Backstreets* as a staffer for several years and still contributes, but he made the reverse commute and left Seattle for New York in 1995. He graduated from the Columbia School of Journalism and worked as a reporter at *Worth* magazine. Several other staffers have remained in Seattle, though, even after leaving the high-powered confines of the *Backstreets* shipping department: Adem Tepedelen now works for REI.com, Dan Johnson for NBA.com. James Halada is the editor of *Where Seattle* magazine, and Steve Manning is the publicist at Sub Pop, the label that released the *Nebraska* tribute you'll read about inside this issue.

For years, *Backstreets* shared offices with *The Rocket*, a publication I worked at for many years as editor and several as publisher. Mary Schuh worked with me in

Backstreets was a crazy idea from its inception. My idea—admittedly short-sighted—was to create an intelligent music magazine that focused on one artist, without pandering to pin-up photos and press release-writing.

was not exactly a hotbed of Springsteen mania. It was a bad business idea, but then nothing about starting *Backstreets* was motivated by savvy financial planning—the magazine has always been a labor of love. The first few issues were actually distributed free in record and bookstores in Seattle. I remember going back to one bookstore almost two years after I'd dropped off a stack of 100 *Backstreets* #3, and I was disheartened to find almost 90 remaining.

Backstreets slowly and steadily gained an audience, though most of that audience would be outside of the Northwest, and a significant portion outside the United States. The business started very leisurely: it took almost two years to publish the next three issues, but at least it was regular. For years, it was a marginal operation at best, a hobby that I funded from my day jobs. Though the magazine always looked professional, for the first five years it had a staff of one—

personal life (even when it was on the cover of every gossip magazine in the land), and instead devoted our pages to intelligent, independent and honest criticism and analysis of his performing career.

Both my life and that of the magazine have changed much in the past twenty years. Three years ago, Christopher Phillips took over as editor, and a year later he became the publisher and owner, eventually moving *Backstreets* to the East Coast. Chris has done an excellent job in keeping the standards of this magazine high, and his tour reports have kept me turning to the *backstreets.com* website for the most complete updates on events. Chris grew up reading *Backstreets*, and he's consistently raised the magazine's standards.

Backstreets has united a community of fans (I know of at least two marriages among people who met through *Backstreets*) but

that regard for almost fifteen years and contributed greatly to the success of both publications. Mary still lives in Seattle, and now works for *No Depression* magazine. There are many other contributors—and SuperSubs, and subscribers—who deserve credit: this anniversary really came from a joint effort of thousands.

As for my life, the entire time I ran *Backstreets* I had another career as an editor, writer, and author about subjects other than the *Human Touch* outtakes—a topic that longtime *Backstreets* contributor Arlen Schumer and I are still arguing about (he thinks they redeem Bruce's worst record). Once Chris took over *Backstreets*, I finally had enough time to finish a book I've spent four years writing.

This book tells the story of Kurt Cobain, and will be published in September 2001 by Hyperion Books under the title *Heavier Than Heaven, The Biography of Kurt Cobain*. Though many may not initially see a correlation, I found many connections between the lives of Kurt Cobain and Bruce Springsteen, both coming from poor, small communities and surviving troubled families to find redemption in music. Cobain's life is a remarkable tale—whether you like the music of Nirvana or not, this is simply an incredible rock 'n' roll story that reads like a tragedy of Shakespearean proportions. Drug addiction, suicide, and abuse touch many families in this world, and Cobain's story is a compelling one.

It is once again a dark and stormy night as I write these words, with weather that is remarkably like that of twenty years ago. But tonight, I'm not out handing out issues of a magazine to a reluctant audience. Instead, I sit in an ocean-side cabin on one of most desolate stretches of coastline of the United States, the Long Beach peninsula in southwestern Washington, in a landscape that is both beautiful and harsh. This is one of the reasons I love Washington state, and why this part of the world has been my home for two-thirds of my life. This run-down beach community has always seemed like a smaller version of the old Atlantic City: there are pinball arcades, bumper

cars, and even an old Tilt-A-Whirl. Maybe tomorrow, I'll go take the Tilt-A-Whirl: I'm sure I'd be the only customer.

The lights keep flickering, and I'm grateful my iBook lap-top has a long-life battery. I also have gratitude this cabin's walls haven't given way—the storm outside is a major one, and my portable radio warns of power outages, flooding, and wind-gusts of up to 80 mph. This afternoon—before the storm—I hiked for three hours on the beach and only saw one other person. I am here to recharge, which is easier done away from the city, and to grieve.

There is no small irony in the timing of this 20th anniversary: sadly I report that as of last week, *The Rocket* ceased publishing. BAM magazine bought *The Rocket* six years ago, and my role decreased. BAM itself ceased publication two years ago, and the corporate company sold *The Rocket* to Dave Roberts in September. Roberts closed the magazine two weeks ago, ending a 21-year-run. So while there is much celebration in seeing *Backstreets* celebrate the 20-year mark, there is also much sadness for me in this loss of an old friend.

Yet it is also a time of new life and renewal. I keep repeating the lines in "Atlantic City," how "everything dies baby, that's a fact." Those lines don't exactly sum up my current circumstances, but they have been with me for years and always remind me that in death comes life. As the lights flicker once again, I look across the cabin and see my eight-month-old son sleeping loudly. He has a cold, and he's dozing upright in his car seat so his sinuses can drain. He snores as powerfully as an old man, which I as a first-time father (at 43) still can't figure out: how can lungs that are so small make so much noise? So much has changed in the past twenty years—this magazine has been in existence for almost half my life—but I know that the only thing permanent is change itself, and that ahead lies further transitions not yet even imagined. Again the small thoughts in my head go back to a song that for years has hung in my mind: "Everything dies, that's a fact. But everything that dies, some day comes back." ➤

letter from the editor

When *Backstreets* debuted back in 1980, Jimmy Carter was President of the United States. George Bush was the new Vice President

elect, with no hope of a recount. Barbara Streisand's *Guilty* topped the album charts, about to be knocked down by *The River*. John Lennon—for another month-and-a-half—was still alive. Miami Steve Van Zandt was an active member of the E Street Band. Even though now it feels like Steve never left, clearly a lot has happened in the past 20 years.

The only double issues *Backstreets* has published have been to celebrate the ten-year and 15-year marks, and the one you hold in your hands continues that tradition. We had planned for this issue to be more of a look back at our 20-year run, but there were just too many current events to cover. The one question we're asked most often by non-fans is, "How do you find enough stuff to write about?" The number of pages dedicated to the 1999-2000 tour in this issue—and that's after we've already covered each individual show over the last five editions of the magazine—is proof alone that the problem isn't finding enough "stuff," it's finding enough room to cram it all in.

But we didn't want to let this issue come and go without at least a little retrospect. For years after Charles Cross started the magazine back in 1980, *Backstreets* readers (myself included) followed his missives in the "On the Backstreets" column. For this special issue, I asked him to return with a personal look back in "On the Backstreets"—it is, like the rest of *Backstreets*, his legacy; this magazine wouldn't have existed at all, let alone for 20 years, if it weren't for Charley.

Another retrospective piece we had to make room for is Jonathan Pont's look back at the Christic Institute benefit. The *Backstreets* anniversary isn't this fall's only milestone: November marked ten years since Bruce took the stage alone at the Shoreline Amphitheater and gave two performances of lasting vitality. They presented an artist at a turning point in his career, walking on a wire. Aside from that, however, this issue is about the here-and-now: from the November 3 blow-out at the Stone Pony, to DVD news, to the new *Nebraska* tribute CD, to a whopping look back at a tour that's still rattling our brains.

As for the immediate here and now, the hits just keep on comin'. I'm writing these words literally just minutes after two holiday benefit shows have been announced. Springsteen is playing December 17 and 18 at the Convention Hall in Asbury Park.. Bruce will be joined by the Max Weinberg 7 and Friends. Check www.backstreets.com for a report, if you haven't already, because by the time this issue rolls off the presses, those December nights on the boardwalk will be history, and exactly who those "friends" are will be one for the books—and for the next issue of *Backstreets*.

So with two shows to cover in the next magazine, and the possibility of a live album and DVD in the works (see page 12)—not to mention more fun stuff we didn't have space for this time, even with 68 pages—I'm just hoping there's enough room in #70 when we scale back to single-issue size. But Springsteen fans have seen enough drought—an overabundance is the best problem to have. It's a good testament to the current state of the Springsteen fan community, and a good sign for the future. And in the end, it's a great way to be celebrating 20 years.

Finally, of course, those 20 years wouldn't have been possible without the enormous amount of support we get from our friends and readers around the world. *Backstreets* is absolutely a community effort. From the growing number of subscribers to the huge response to our readers' poll, for all the help and kindness that keep us going, thanks for coming along for the ride. I hope you'll stay with us as we head further on up the road into our third decade.

Christopher Phillips
Editor

PDF Benefit unites rockers at the Pony

The Light of Day Shines

By Robert Makin

For 26 years, Bruce Springsteen has been sitting in with acts at the Stone Pony, leading them through such rock 'n' roll classics as "Twist and Shout." But when he played the Pony for the first time under its new management, for the Light of Day Concert to Benefit the Parkinson's Disease Foundation on November 3, Springsteen was even more commanding—and giving—than usual. The Boss worked hard and had a ball as the leader of a musical community that came together in honor of behind-the-music-scenester Bob Benjamin.

The manager of Jersey Shore-adopted favorites Joe Grushecky and Joe D'Urso, Benjamin was diagnosed four years ago with Parkinson's Disease, a degenerative disorder of the central nervous system that affects between one and one-and-a-half million Americans, including actor Michael J. Fox and boxing great Muhammad Ali.

For his 42nd birthday, one present to Benjamin was having Springsteen jam throughout Grushecky's headlining set on several of his own tunes and those the Boss co-wrote with and



Bob Benjamin takes center stage as the Light of Day Benefit artists "Twist and Shout" the night away.

produced for Grushecky on such albums as *American Babylon*.

"I've known Bobby a long time," Springsteen said afterwards in the Pony's kitchen. "He's a good friend of mine. I was happy to be here."

A couple of songs and several "Bruuuuuce"s into Grushecky's set, and the Pittsburgh-based roots rocker announced, "Ladies and gentlemen, I'd like to welcome back to the Stone Pony, New Jersey's favorite son, Bruce Springsteen."

After rocking with such energetic Grushecky tunes as "Homestead" and "Down the Road a Piece," the first Springsteen tune played by the Boss in the new and improved Pony was "Murder Incorporated." The crowd of nearly 900 in the sold-out crowd got even nuttier during the party chestnut "Ramrod."

Then it was time for the benefit's namesake song, in the hopes that a cure for Parkinson's Disease is "just around the corner." With almost as much drama and certainly as much fun as the roaring version done during the past two years with the E Street Band, Springsteen ripped into "Light of Day" with full abandon. He and Grushecky seemed filled with glee, adding "Land of a Thousand Dances" to the mix and leading the crowd through the "na na na"s. At one point, neither the crowd nor Grushecky could keep up with the 51-year-old Rock and Roll Hall of Famer. Dressed in a blue denim shirt, black jeans and a Miami Dolphins cap, Springsteen offered fat guitar solos as raw and powerful as on "Prove It All Night" from the '78 tour.

While he could have called it quits after the spirited "Light of Day," the Boss assembled the other musicians on the bill—

John Eddie, South Philly-based roots rock band Marah; longtime Springsteen pal Willie Nile; the energetic, harmonic Samhill; the veteran Sounds of Asbury Park ensemble Boccigialupe & the Badboys; the Asbury Jukes-like Joe Bonanno & the Godsons of Soul; the Springsteen-like Joe D'Urso & Stone Caravan; and Danny White Band and former Outcry vocalist Jason Stanley—for "Twist and Shout." Having inspired nearly all of them to pursue a music career, Springsteen showed why by picking up the pace as only he—and maybe James Brown—can.

Many of those assembled took turns sharing the mic with their hero, most for the first time.

"This was an amazing night, and we're extremely proud to have been a part of it," Samhill guitarist Gordon Brown said. "There was an electrifying magic through the entire club. When we walked on stage for the big jam at the end of the night, I remembered Jon Bon Jovi once telling me about the first time he got to sing with Bruce and how special it was to him. Well, two choruses into 'Twist and Shout,' Bruce came on over and there we were, singing together into the same mic. A moment I will never forget."



Joe D'Urso shares the mic with Mr. & Mrs. Springsteen.

JOHN CAVANAUGH PHOTO

CATHY D. VOCKE PHOTO



Houseockers 3: Can't hear you, there's too many damn guitars up here!

D'Urso raved, "It was a blast and even more special as Patti [Scialfa] stepped up to get all the high notes. When Bruce stepped it up to the key of C, it really juiced up the audience, and it was more than a little fun to trade lines with him. It was overall a great birthday party for my friend Bob. I told Bruce backstage, as he and Joe G. were using both my acoustic guitars to go over the setlist that they were gonna do, that it was great that he showed up for Bob's sake. That it meant a tremendous amount to Bob and the other musicians who were lending their services. And that was what Bruce was more than anything: another musician lending his time, heart and soul for a good cause, and I can't pay him or any other musician in that room a better compliment. It seems that artists and musicians are usually the first people to lend themselves for a cause, and it makes me very proud to be one."

During a brief lull in "Twist and Shout," Springsteen called Benjamin over to the mic he was sharing at the time with Scialfa and D'Urso. Having earlier blown out his candles on a birthday cake presented by many of the musicians and concert promoter/organizer Tony Pallagrosi,

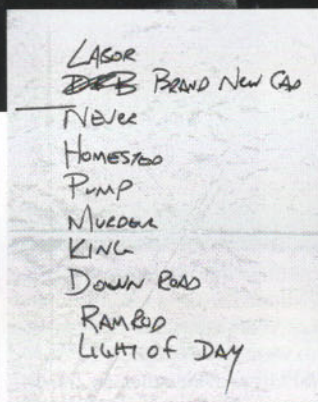
Benjamin was now enjoying the icing: singing the chorus a half-dozen times like he was Steve Van Zandt.

"[Bruce] was definitely the elder statesman that night," Benjamin said. "He never met a lot of those guys, so I was very touched by the whole thing. I got choked up when he asked me to the mic, but I had to sing—so I couldn't be choked up that long, because I can't sing to begin with."

Nobody onstage or off seemed to want the night to end. Around quarter to three, Grushecky matched the mood by launching into "I Don't Wanna Go Home," a Van Zandt tune written for Southside Johnny & the Asbury Jukes and inspired by the kind of nightclub energy generated throughout this night, especially at the end.

"What a fitting way to end the show," D'Urso said. "The Pony was alive once again. The owner there has done a tremendous job in resurrecting the venue, and it seems once again that music and the arts will lead a run-down area out of its misery. It has happened in many, many places, and I only hope that Asbury Park with its horrible government can be the next Phoenix to rise up."

Pony owner Dominic Santana was thankful for Springsteen's



first appearance in the new and improved club. "He said to me, 'Dominic, you really captured the spirit of the room,'" Santana said. "I said, 'Well, the spirit wasn't captured until tonight, so thank you.'"

Springsteen stuck around past four a.m. to sign autographs for the show's musicians, their friends and a few lucky fans. "At one point he said to Joe, 'What time is it?'" Benjamin recalled. "He said, '4:30.' Bruce said, '4:30? I've got to get out of here!'"

White added, "Bruce and his songs have been of great importance and a source of endless inspiration to my work as a songwriter and also in my personal life. To have him personally ask me to join him and Joe onstage was an absolute thrill. What will be more lasting, however, is the time we spent talking alone afterward. He was extremely generous with his time and is simply a genuine, cool guy." ▶

AUTUMN WINDS

•9/8/00

McLoone's Rumrunner Sea Bright, NJ

Private birthday party for Adele Springsteen, with a set reportedly including "Fortunate Son" and "Under the Boardwalk."

•10/14/00

Colts Neck, NJ

with the Gotham Playboys

Springsteen's private birthday bash, with Bruce jamming on some favorite oldies

•10/21/00

HedgeRow Stables Middletown, NJ

with Bobby Bandiera and his band

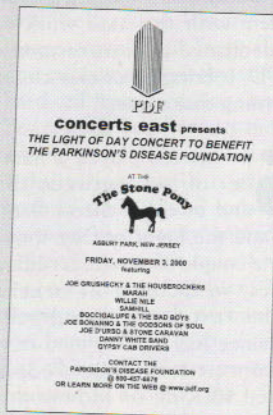
Songs included "Mystery Train," "Havin' a Party," "Rockin' All Over the World," "Proud Mary," "You Really Got a Hold on Me," "Hungry Heart," "Mustang Sally," and an encore of "Twist and Shout."

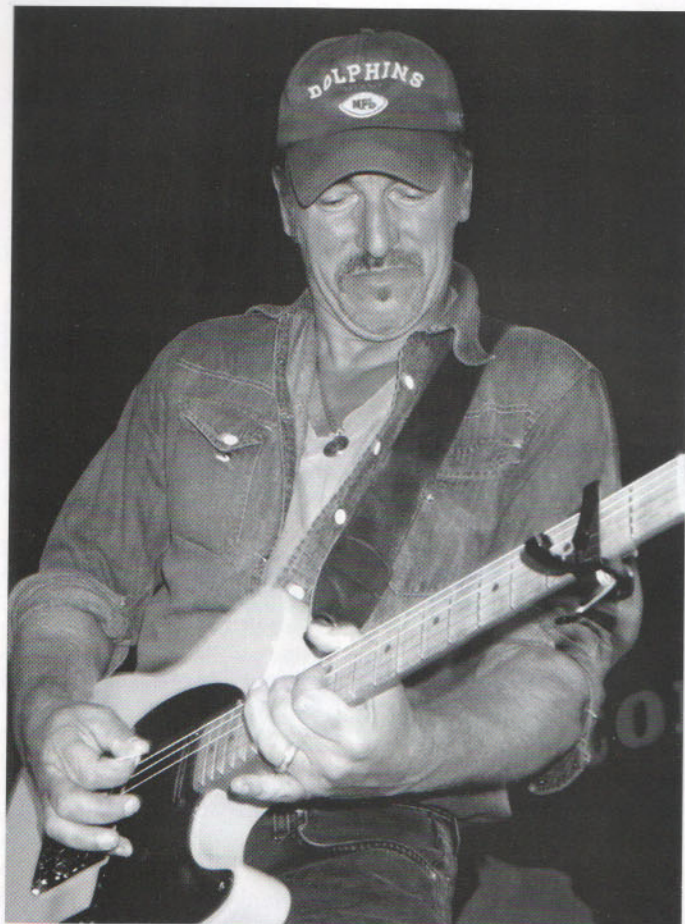
•11/3/00

The Stone Pony Asbury Park, NJ

with Joe Grushecky & the Houserockers and other guests

Never Be Enough Time
Homestead
Pumping Iron
Murder Incorporated
Talking to the King
Down the Road Apiece
Diddy Wah
Everything's Gonna Work Out
Right
I Hear You Knockin'
Ramrod
Light Of Day
Twist and Shout
I Don't Wanna Go Home





The combined effort from the Light of Day performance raised more than \$20,000 for the Parkinson's Disease Foundation, a national non-profit organization dedicated to supporting and promoting the highest-quality research into the cause, treatment and cure of the disease.

Doctors feel a cure will be found within ten years if sufficient funding is provided for research, according to Benjamin. "The lyrics 'just around the corner to the light of day' fit the battle against PD well," he said. "The activism of Fox, Ali and people with Parkinson's worldwide, in tandem with the hard work of the dedicated doctors researching PD, is bringing us ever closer to turning that corner."

Springsteen played a number of gigs between the end of the E Street Band tour and the Light of Day show. After a couple of private birthday bashes, an October 21 benefit was his first time playing publicly since July 1. The fund-raising concert for Special People United to Ride of Monmouth County was an invitation-only

benefit at the HedgeRow Stables in Middletown. Jon Bon Jovi and Max Weinberg and their wives also were in attendance.

SPUR provides therapy for disabled people in the form of horseback riding lessons. The *Asbury Park Press* reported that "Patti Springsteen—wife of Bruce—headed the list as honorary chairwoman of 'Off to the Races.'"

The stable drew a sellout crowd of 350, with 10 people paying \$15,000 each for a VIP table—seating for 10 with a special guest—and others settling for \$500-per-person seating. Bruce himself accepted bids on his guitar to benefit SPUR. The autographed six-string went for \$31,000. SPUR also auctioned a pair of one-hour guitar lessons with Springsteen, one in London, for \$50,000 and \$55,000. "For a few thousand more I'll teach you anything," Springsteen said as the bidding went on. An evening of cocktails with Max and Becky Weinberg and dessert with Jon and Dorothea Bon Jovi went for \$75,000.

Bruce performed "Mystery Train" with Bobby Bandiera,

THE FAN COMMUNITY STEPS UP

Shortly after the Light of Day benefit, a soundboard recording of Springsteen's set with the Houserockers made its way into tape- (and CD-) trading circles. That's great news for fans, if perhaps disconcerting for the artists; it's inarguably another chance to remember the spirit of the performance and support the cause.

The fan community was immediately active in calling for a donation to the Parkinson's Disease Foundation from anyone who acquires a recording of the show, and indeed many of the circulating copies are accompanied by a letter urging other fans to support the night's cause. This concert has provided tapers and traders a rare opportunity to stand and be counted as fans with their hearts in the right place—not to mention making a difference in the fight against Parkinson's. Visit www.ametrano.net/bruce/pony.html for more information on expressing your appreciation and support (including a sample letter), or simply send a donation to the address provided at the end of Bob Benjamin's letter below.

—Christopher Phillips

I wanted to thank everyone for their support, for coming out to the Stone Pony and for their kind words in the wake of the Light of Day Concert to Benefit The Parkinson's Disease Foundation (PDF).

Over 800 people came to show and between ticket sales and the raffle we will be able to donate approximately \$20,000 to the PDF.

The PDF is a national, non-profit organization with offices in New York City and Chicago. The PDF is dedicated to supporting and promoting the highest-quality research worldwide into the cause(s) and cure of Parkinson's Disease (PD), and for better symptomatic treatments. Founded in 1957, The PDF was the first private foundation in the United States created specifically to advance research into PD.

It has come to my attention that there is an unauthorized soundboard recording of Bruce Springsteen's performance with Joe Grushecky & the Houserockers circulating in the fan community. This recording in no way has been authorized or condoned by any of the musicians, managers, promoters, event organizers or club management involved in the concert.

If anyone does get this or other recordings of the show it would be greatly appreciated if they could see it in their heart to make a donation to the PDF. Parkinson's Disease is the reason this night came together, and I hope no one loses sight of that as they replay the evening in their minds and/or on their stereos.

Thank you,
Bob Benjamin

P.S. If you would like to contact the Parkinson's Disease Foundation to make a donation or just for information, please refer to the numbers and addresses listed below.

Telephone: (212) 923-4700 or (800) 457-6676
Fax: 212.923.4778

Address:
Parkinson's Disease Foundation
William Black Medical Building
Columbia-Presbyterian Medical Center
710 West 168th Street
New York, NY 10032-9982

Email: info@pdf.org Website: www.pdf.org

according to the *Star-Ledger*. Then, as David Hinckley reported in the *New York Daily News*, around 11 p.m., Springsteen, Scialfa, Bon Jovi and Weinberg played about 45 minutes of classics with Bandiera and his band. The set included "Havin' a Party," "Rockin' All Over the World,"

"Proud Mary," "You Really Got a Hold on Me," Bruce's own "Hungry Heart," and "Mustang Sally," the latter featuring lyrics changed to "ride, Julie, ride" in honor of Hall of Fame jockey and honoree Julie Krone. "Twist and Shout" once again served as hearty encore. 🐾

THIS LAND IS...: As of this writing, the U.S.A. still doesn't have a Man at the Top (or at least a Man-at-the-Top-elect). We're still waiting for Florida to throw their weight behind the Big Man—is this not a righteous nation? . . . The weekend before election day, Ralph Nader supporters assembled to the tune of a Little Steven anthem. The Nader rally in Long Beach, CA, drew performers such as Patti Smith and Michelle Shocked, with Jackson Browne covering "I Am a Patriot." . . . At the same time, the *Washington Post* boiled down the differences between the two major party candidates, most notably: "Springsteen or Strait?" Put Dubya down for "country western," but "Gore likes Springsteen, James Brown and Doc Watson." . . . Said fandom still doesn't excuse a Reaganesque move during Gore's campaign—as *Slate* reported, Al was "blaring Bruce Springsteen's 'Born in the U.S.A.' in an effort to elaborate on the populist message he put out in Los Angeles"—but it makes us a little more willing to look the other way. And at least Gore might have actually listened to the words. . . . "Born in the U.S.A." was also the tune of choice as the U.S. Olympic team entered Sydney's Stadium Australia.

BOUND FOR GLORY: As the American Association of Retired Persons reads *My Generation* magazine, an alternative to their own *Modern Maturity* for baby boomers, Springsteen is the chosen coverboy. Apparently Mick Jagger didn't test well in focus groups. As *MM* editor Hugh Delhanty told the *Washington Post*, "That's the problem with boomer icons. They're looking a bit under the weather. They've been through a lot. Bob Dylan is the same. Ideally, he'd be the perfect person but... Well, I think Bruce is a better subject." . . . *Rolling Stone* and MTV collaborated to come up with the Pop 100, the 100 greatest pop songs. Springsteen checks in at number 35, with "Born to Run." . . . For *Vanity Fair*, Elvis Costello did some list-making of his own, coming up with no less than 500 essential albums. No rankings

here—one imagines if there were, Costello would still be hunched in a corner, pen in hand, in a cold sweat—but he chose four Springsteen albums for "Costello's 500: 500 Albums You Need." The picks and his selected highlights: *The Wild, the Innocent & the E Street Shuffle*, "The E Street Shuffle"; *The River*, "Point Blank"; *Tunnel of Love*, "Brilliant Disguise"; *The Ghost of Tom Joad*, "Galveston Bay." . . . Lost in the theme song, "New York, New York"? You probably know it's sung by a man from New Jersey, but you may not know as much about his notoriously checkered past. Frank Sinatra fans won't want to miss a new book by Tom and Phil Kuntz, *The Sinatra Files: The Secret FBI Dossier*. The brothers Kuntz have edited documents obtained through the Freedom of Information Act into this fascinating book—"at once a shadow biography of the dominant entertainer of the last 50 years, and an allegory of the American Century and its obsessions." Tom is an editor for the *New York Times*, and Phil is an investigative reporter and editor for the *Wall Street Journal*—as well as a Springsteen fan and *Backstreets* reader (you might remember his story for the *Journal* on the 1999 Asbury Park warm-up gigs). *The Sinatra Files* is in stores now from Three Rivers Press.

DISCOVERIES: Seven years after the Max Weinberg 7 began coming into living rooms via NBC's *Late Night With Conan O'Brien*, these mighty ones have made their album debut. The self-titled CD of the band's "bluesy rock swing," as Max calls it, was released in October on Hip-O. Including one song with guest Dr. John, there are 17 vocal and instrumental cuts in the album, like "Lollipop," "Rock This Joint," and "Nervous Boogie." Jay Lustig wrote in the *Star-Ledger*, "This is not a novelty throwaway. It's one of the best neo-swing albums of recent years." . . . Heard Enrique Iglesias' cover of "Sad Eyes"? Credit—or blame, your call—partly goes to *Born to Run* and *Darkness on the Edge of Town* engineer (now head of Interscope Records) Jimmy Iovine. Iglesias told *Launch*: "He knew I was a big Bruce Springsteen fan, so he told me about the song called 'Sad



Blue days, black nights, and Backstreets: Freddy Johnston peruses.

Eyes' that was never a single and was not really known." But as for going ahead with the cover, Iglesias cited his own admiration for Bruce: "I've grown up with [Springsteen's] music... I mean I've been to so many of his shows—he's amazing. In the beginning I felt a little like, 'How am I going to do a Bruce Springsteen song?' But I went into the studio—it never hurts to try—and I liked it and I stuck it in the album." . . . The Right Stuff has repackaged disc one of their two-CD Bruce covers collection, *One Step Up/Two Steps Back*, under a new title, *The Songs of Bruce of Bruce Springsteen*. . . . Rage Against the Machine's aggro take on "The Ghost of Tom Joad," previously only available on a CD single packaged with a video, is now included on a Rage covers collection called *Renegades*. . . . Heather Nova's new live record, *Wonderlust*, includes a new cover of "I'm on Fire," a different performance than previously released on her "Truth and Bone" CD single. . . . The new Steve Earle-produced album from Ron Sexsmith is currently in limbo, awaiting a label for release, but fans of the singer-songwriter catching him live in the meantime have been treated to a little Bruce. Sexsmith has been performing "Factory," solo on the piano.

PICTURE SHOWS: Asbury Park may have seen better days, but if the silver screen can help the turnaround effort, here's good news: Robert DeNiro's comin' to town. The DeNiro movie *City By the Sea* is filming on location under the watchful eye of Tillie over the last two months of 2000, bringing a crew of about

120 movie-types for the shoot. You talkin' to me, Madam Marie? . . . Coming to Asbury Park from the other side of the globe is Takaharu "Macky" Makura, a filmmaker originally from Japan and recently of Los Angeles. Macky has spent the last year and a half making a documentary about the Jersey Shore community. Though the ghost of Bruce Springsteen certainly hovers over the project, *Greetings From My Hometown* focuses more on the societal than the musical, on efforts to revive Asbury Park. "I've also focused on the surrounding community and have found out their incredible attachment to Asbury Park and Bruce Springsteen's goodwill," Macky told *Backstreets*. "What I have discovered was the power of the community in this unique place." The documentary is currently in post-production, and Macky plans a premiere of *Greetings From My Hometown* at the Stone Pony, to benefit the Save Tillie campaign, in early 2001. E-mail tmack@earthlink.net for more information on the film. . . . Asbury Park also makes a cameo in *Pitch People*, which recently screened at the Rhode Island International Film Festival. The documentary traces the art of the hard-sell from medicine shows to boardwalk hawkers to modern TV ads and infomercials. The Asbury boardwalk is pictured both in the '50s and today, with Springsteen's "Sandy" included as a finishing touch. . . . Springsteen's music also turns up in *Greenfingers*, which premiered at the Toronto Film Festival, including the studio version of "If I Should Fall Behind." 🐉

—Christopher Phillips

DVDs on the way

"On Disc" goes Versatile

By Christopher Phillips

Much has changed in the record industry over the past 20 years: when *Backstreets* began in 1980, the term "compact disc" wasn't even a glint in the eye of a record label executive. When this column began way back in our second issue, it was called "On Record," and the big news was the debut of "Santa Claus Is Comin' to Town" on LP and 12-inch vinyl. Issue #3 covered the eight-sided "Rocktagon" 10-inch record from Australia featuring "Hungry Heart."

The compact disc was officially introduced to U.S. consumers in March of 1983. In 1984, the first U.S. pressing plant, Digital Audio Disc Corporation, opened in Terre Haute, Indiana. According to Gregory Cooper's *Collectible Compact Disc Price Guide 2*, "The first two CDs to come off the line at DADC were a special promotional CD called the Edison CD Sampler and an appropriately titled disc, *Born in the U.S.A.* by Bruce Springsteen." *Backstreets* covered these new shiny things in the "On Record" column for years, until issue #27 introduced a new page devoted to CDs in 1989.

The CD and vinyl columns maintained an uneasy coexistence for a few issues. In *Backstreets* #32, "On Record" reported "the death of the 45," with CBS's decision to abandon the seven-inch format in favor of the cassette single and the three-inch CD. The battle lines were drawn. Shortly thereafter we offered a compromise solution to our readers. In our tenth anniversary issue, #34/35—that's half a lifetime ago in *Backstreets* years—we presented a single column titled "On Disc," a catch-all phrase combining record and CD coverage. Though, whether due to a lingering love for vinyl or an editorial error, it was still called "On Record" in the table of contents.

With our 20th anniversary issue, as vinyl is still surviving

against all odds, we add the Digital Versatile Disc to this column's now largely-CD coverage. Who knows, in a few years we may have to change the title of this column to "On-Line," but for now the "On Disc" header still works just fine for DVD.

The most hotly anticipated Springsteen DVD has been the much-rumored live project from the 2000 Madison Square Garden stand. Though for a time it was reported to be cancelled, the live DVD now appears to be back in the pipeline for Spring, 2001—a rare positive reversal of fortune. As of this writing, there seems to be a good chance of not only a live DVD, but a live audio release as well—though we should stress that, particularly with the off-again-on-again nature of this project so far, it ain't certain 'til it's officially announced. Let's just hope next issue's column is full of good news. Watch *backstreets.com* in the meantime for any updates.

Two upcoming titles that are officially scheduled for DVD release are the *Blood Brothers* documentary and the *Video Anthology* collection, as Sony announced to retail stores in early December. The tentative release date is January 16. Both titles have been digitally mastered in 5.1 Dolby

Digital surround sound, and both will add bonus material. The *Blood Brothers* DVD is light on the extras—adding music videos for "Murder Incorporated" and "Secret Garden"—but the other release adds those two videos and 13 more on a complete bonus disc of new material. The additional disc required a title change: originally released on VHS as *Video Anthology 1978-1988*, the 2-DVD set will be called *Video Anthology 1978-2000*, adding 15 recent clips to the original 18. (An alternate "Secret Garden" video was not included on a November promo reel, but is listed on Sony's byway as disc two's 15th track.) Collecting videos from Springsteen's '90s albums as well as television performances and previously unreleased clips, the Anthology DVD has shaped up to be a digital treasure trove. Highlights should include a Sean Penn-directed "Highway Patrolman" clip, and an E Street Band performance of "If I Should Fall Behind" from 1999, directed by Jonathan Demme.

Some great Springsteen performances can also be found on several various-artist DVDs already available. *The Paris Concert for Amnesty International: The Struggle Continues* presents the one-off concert to celebrate the 50th anniversary of the Universal Declaration of Human Rights. The December 10, 1998 concert also served as a ten-year anniversary reunion for artists from the Human Rights Now! tour. Springsteen joined Peter Gabriel, Tracy Chapman and Youssou N'Dour for a reprise of "Get Up, Stand Up," a cornerstone of the 1988 Amnesty tour, which kicks off the DVD. Springsteen returned later in the show at Bercy Stadium for "The Ghost of Tom Joad," "Born in the U.S.A.," "Working on the Highway," and "No Surrender"; the latter three are included on the *Paris Concert* DVD. With additional performances by Gabriel, N'Dour, Chapman, Radiohead, Jimmy Page & Robert Plant and others, the



DVD runs 171 minutes. Proceeds from the sale will be donated to Amnesty International.

In addition to touring for Amnesty in 1988, Springsteen also recorded Woody Guthrie and Leadbelly songs for a Folkways tribute compilation, released on CD as *Folkways: A Vision Shared*. The video version of that tribute has just been issued on DVD. Interestingly, the DVD drops the "Folkways" from the packaging (good to know if you're trying to track this one down). *A Vision Shared: A Tribute to Woody Guthrie and Leadbelly* captures Bruce's takes on Guthrie's "Vigilante Man" and Leadbelly's "I Ain't Got No Home." Like the VHS edition, the DVD offers different versions of these songs than the CD, recorded live with the E Street Band on a soundstage. (Audio versions of these video performances were available on a rare vinyl promo called *Folkways: A Vision Shared Innerchords*, but this is their first official appearance on digital media.) The DVD also has Springsteen joining Arlo Guthrie, Taj Mahal, Emmylou Harris, Little Richard, Bono and John Mellencamp for "This Land is Your Land."

Another DVD already on shelves is *Roy Orbison: A Black & White Night* in a newly edited version with two new songs and some behind-the-scenes footage. *Black & White Night* captures a stellar performance by Orbison from 9/30/87, when his all-star backing band included Springsteen, Jackson Browne, Elvis Costello, Bonnie Raitt, Tom Waits and others. The DVD from Image Entertainment adds two songs not in the original video, "Claudette" and "Blue Bayou."

MORE TV MOVIES VIDEO ANTHOLOGY, DISC TWO

Human Touch
Better Days
57 Channels (and Nothin' On)
Leap of Faith
Streets of Philadelphia
Murder Incorporated
Secret Garden
Hungry Heart (Berlin '95)
Dead Man Walkin'
The Ghost of Tom Joad
The Ghost of Tom Joad
(from *The Tonight Show*)
Highway Patrolman
If I Should Fall Behind (1999)
Born in the U.S.A.
(from *The Charlie Rose Show*)
Secret Garden (with strings)

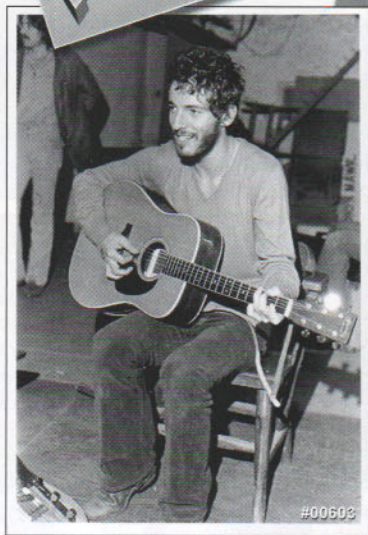


Phil Ceccola



Featured Photographer For
The "Tracks" Box Set

THE PHIL CECCOLA COLLECTION OF PHOTOGRAPHS Edition 1: Bruce Springsteen: "The Asbury Park Years"



#00602



#00602



#00604



#00601



#00605

CollectMusicArt.com

also features a full line
of Rolling Stones
tour and album art
in addition to other
unique collectibles!

CollectMusicArt is proud to debut the remarkable work of noted photographer, Phil Ceccola, by introducing his Limited-Edition Fine Art photographs commencing with Bruce Springsteen. Each vividly captures a pivotal moment in Bruce's storied career and is Hand-Signed by Phil Ceccola. A veteran rock photographer for over thirty years, Phil Ceccola's exquisite and distinctive work is most recently showcased on the cover of the Bruce Springsteen box set *Tracks* and the new *18 Tracks*. Over the years, Ceccola's work has been featured in a myriad of national media including *Rolling Stone*, VH1's Bruce Springsteen *Legends* documentary, and the recent Springsteen book, *Songs*. From the smallest club like Philly's "The Main Point" to the largest concert venue, Ceccola was there, camera in hand.

In the world of rock 'n' roll there is only one **Boss**, Bruce Springsteen. A true rock 'n' roll legend, Bruce Springsteen is rightfully acclaimed as one of rock's most seminal and innovative artists. Ceccola's photographs of Bruce Springsteen offer a rare glimpse into the career of the future superstar.

Each print is a fine art photograph, printed on double-weight photo paper, processed by hand and archival washed in individual trays from the original negative. Each fine art photograph is housed in an elegant white, 10 mil, stereate free (no migration), rigid, clear, PVC print holder.

These "silver gelatin" prints are Hand-Numbered and Hand-Signed by Phil Ceccola in an edition of 195 each.

1-888-801-5544

Toll Free

EACH SIGNED PRINT ONLY \$95.00 EACH.
+ \$9.00 S/H

BEAUTIFULLY FRAMED ONLY \$145.00 EACH.
+ \$26.00 S/H

COMPLETE 5 PIECE SET ONLY \$475.00
BONUS FREE FRAMING (A \$250.00 VALUE!)



Order Online
www.collectmusicart.com
Send Check or Money Order To:
CollectMusicArt
1600 Lower State Road
Doylestown, PA 18901
FAX 215.491.1079



Backstreets' 20th Anniversary Party

In Asbury... Finally!

By Robert Makin

After nearly 20 years of being based on the West Coast far from its spiritual and musical home in Asbury Park, *Backstreets* Magazine made up for lost time on Oct. 21 with an anniversary that captured the energetic sound and relentless spirit of America's rock 'n' soul mecca.

With Tony Amato—keyboardist of Cahoots, Cold Blast and Steel, the George Theiss Band and now Boccigalupe & the Badboys—leading the charge, the Fastlane banded together such veteran scenesters as original Asbury Jukes drummer Kenny "Popeye" Pentifallo, guitarist Billy Ryan, and a pair of Amato's bandmates from all of his aforementioned gigs, bassist John Luraschi and drummer Steve Schraeger.

"*Backstreets* has always been there for a lot of the musicians at the Jersey Shore," Amato said. "Now it's time to give back, to take care of the people who've taken care of us."

Such younger acts as Jel, Mike "Rocket" Wurtele & Who's the Band, and Boss-inspired singer-songwriter Joe D'Urso also were on hand for the cause and to rock the crowd of 300 at the Fastlane.

The Rockland County-based D'Urso and his powerful backing unit, Stone Caravan, were glad to help out. "There's some German radio station that has our new CD [*Rock and Roll Station*]," said D'Urso, who strums a black Takamine acoustic guitar, like his main musical inspiration. "They got it from *Backstreets*. How cool is that?"

Despite having to compete with the first Subway World Series in nearly a half-century, years, the musicians who played *Backstreets*' 20th anniversary party provided more excitement onstage than the two television sets above each bar. Highlights included a smokin' set of blues by



Boccigalupe & the Badboys help celebrate 20 years of *Backstreets*.

Ryan's Express. The trio featured Upstage regulars Billy Ryan on guitar, with Luraschi on bass and veteran Asbury Park drummer Schraeger.

While Steve Van Zandt was with the oldies group the Dovells in the early 1970s, Springsteen flirted with the idea of making Ryan the E Street Band's lead guitarist. Fate got in the way and the gig never happened, but Ryan sure as heck has proved why he's one of the Jersey Shore's best six-string slingers. Kenny "Mr. Popeye" Pentifallo joined Ryan's Express on vocals and dedicated his portion of the set to Margaret Potter, the late owner of the Upstage, because "that's where we all come from."

D'Urso & Stone Caravan took the stage next, playing a bunch of groovy tunes off *Rock and Roll Station*. That new album has won airplay on Vin Scelsa's "Idiot's Delight" on WNEW 102.7-FM, WFUV 90.7-FM in New York, and scads of Triple A formats. Standouts included the pretty "Where Does Love," the fascinating fictional conversation of "The Ballad of Townes Van Zandt and Hawkeye Pierce," and the musical honor roll of "Rock and Roll Call" about a veteran fan turning a youngster on to Sinatra, Presley, Dylan and Springsteen. What's great about D'Urso is that he makes you think and dance at the same—just like somebody else we all know.

Boccigalupe & the Badboys' originals were too good to be overlooked despite the extensive number of covers they played. The title track from the band's debut album, *It's My Turn, Now*, has a strong Jukes vibe, while Luraschi's "Let Me Love You Baby" recalls the kind of classic R&B that inspired the Asbury Park rock scene in the first place. With that in mind, Bocci & the Boys covered two tasty but rare Van Zandt solo tunes, "Until the Good Is Gone" and "Forever," both of which can be found on *It's My Turn, Now*—and, of course, on Van Zandt's *Men Without Women*.

Also at the show was Mike Rocket & Who's the Band, who jammed with Richard Blackwell, the session percussionist on the Boss' second album, *The Wild, the Innocent and the E Street Shuffle*. Blackwell's chops were top-notch—and so was Rocket's Boss imitation. Jel—counting a *Backstreets* SuperSub among its members—kicked off the night.

Back in the very first issue of *Backstreets*, in the post-disco days of 1980, founder Charles R. Cross commented on how Springsteen "made rock 'n' roll mean something again."

The magazine's 20th Anniversary took that to heart by making the celebration a benefit for both the Save Tillie Campaign and the American Diabetes Association.

In the case of Tillie, the clown-faced facade of the Palace

Amusements made immortal in Springsteen's signature "Born to Run," the benefit came on the heels of great news that the Save Tillie campaign was successful in getting the ailing funhouse recognized on the New Jersey Registry of Historic Landmarks.

Save Tillie now hopes to get the Palace on the National Park Service Registry of Historic Places. The funds from the benefit will go to that effort and the longshot plan of buying the condemned structure from its owner, Connecticut-based builder Joseph Carabetta. Bob Crane of Save Tillie and Ron DeLuca, the latest owner of the Fastlane, hope to restore the decaying seashore city to its greatness. Both said the *Backstreets* 20th anniversary party was a step in the right direction.

"There would be no Save Tillie Campaign without the support of *Backstreets*," Crane said from the Fastlane stage. "They raised national awareness about the Palace.... Margaret Mead said, 'Never doubt that a small group of thoughtful, dedicated people can change the world.' That's the way it's been with Tillie. It's been true of the E Street Band, *Backstreets* and all the people who've supported us. In the end when it's all said and done, we hopefully will have saved Tillie."

DeLuca adds, "Asbury's going to come back. It's just a question of when. The how is already in place."

The benefit party meant a great deal to Amato, who lost more than 20 pounds in fighting diabetes. Featured several times in *Backstreets* over the years, the keyboardist grew up blocks away from Tillie.

"Tillie means a lot to me," said Amato, who was given the nickname "Boccigalupe" by none other than Springsteen. "It means a lot to a lot of people. I'm glad to see that they're starting to save shit around here. I'm just glad to be able to raise money for Tillie and the American Diabetes Association. Diabetes is a



Clockwise from left: Joe D'Urso; Badboy John Luraschi; Save Tillie's Bob Crane and Chris Phillips; "Mr. Popeye" jams with Billy Ryan; the scene of the crime; host Tony Amato.



silent killer. Most people don't even know they have it. So I'm glad to do something to help with that. People came from Cleveland, Boston, Washington D.C. and South Carolina. We came together and made a difference on that night in a hot, smoky club in Asbury Park."

Boccigalupo was referring to just a few of the cities from which the show's performers and *Backstreets* supporters came to the Fastlane.

While most of the country calls Boston "Beantown," it's been dubbed "Bosstown" by such ardent *Backstreets* subscribers as Ellen Rothman. Having seen Springsteen dozens of times in Jersey, as well as all the way back to 1974 at Joe's Place, a Boston blues bar, Rothman made her very first trip to Asbury Park for the anniversary celebration.

"Bruce fans have become family because of *Backstreets*, especially now that we can talk to each other online," she said. "I wouldn't have missed this party for anything. I can't imagine what it would be like not having *Backstreets*. I'm going to England during Thanksgiving to visit some Springsteen fans I've gotten to know on the Internet. They subscribe to *Backstreets*, too."

Theresa Zele and Jeanne

Markusic from Cleveland were so psyched to be at the *Backstreets* party that they jumped onstage and served as backing vocalists and dancers a few times. Before the party, they took a tour of Asbury Park and Springsteen's hometown of Freehold. They even went to a mass at his family's old church, St. Rose of Lima.

"We just love the Jersey Shore sound," said Zele, explaining why she and her friend traveled so far. "It's our kind of music."

Jeff Ross from Toronto said he wouldn't have missed a chance to support *Backstreets* and one of his favorite acts, Joe D'Urso & Stone Caravan. After reading about D'Urso & Stone Caravan in *Backstreets*, he decided to check out their opening set for Joe Grushecky & the Houserockers two years ago at the Bottom Line in New York.

"They were the best opening band I'd ever seen," Ross said. "They blew me away. They speak to me in the same way that Bruce does."

"*Backstreets* was my only lifeline with Bruce info before the Internet age," he added. "With the Internet being so immediate, the magazine has had to change. Now it does great in-depth stuff. But without the magazine, I wouldn't have gotten to hear so much music that I can relate to."

Backstreets editor Christopher Phillips was extremely grateful to Amato and all the musicians, the Fastlane and all the subscribers who came out, especially from such great distances. He also thanked the magazine's current staff and many contributors, many of whom were there at the party. Phillips also mentioned a few who couldn't make it to Asbury but who were "there in

spirit," like founder and former publisher Charles R. Cross, and longtime associate editor Erik Flannigan. He compared the gathering to each quarterly issue: "a collaboration."

"It's literally a dream come true that we get to do the stuff we do," Phillips said. "I was an avid *Backstreets* reader way before I joined the staff. My brother and I used to drive an hour away from home—across the state line—to the nearest record store that carried *Backstreets*. ... It's strange enough that this magazine exists at all, let alone for two decades. But we've come a long way because of the work and support of a huge number of fans."

So, here's to another 20 years. It's a good bet Springsteen still will be rockin' in his 70s, like Muddy Waters before him. Let's hope Asbury Park rebounds for a new generation to keep the Boss' legacy alive well into the 21st century.

For more information about the American Diabetes Association, visit www.diabetes.org.

For more information about Save Tillie, visit www.homestead.com/savetillie/home.html.

This magazine wasn't the only "Backstreets" that celebrated a 20th anniversary recently in Asbury Park. The Springsteen tribute band—also known as the B Street Band, but they went by the *Backstreets* moniker for years—held a barbecue bash on Oct. 15 at The Stone Pony.

"We started 20 years ago as a band of Bruce's biggest fans who loved playing his music," said B Street co-founding keyboardist Willie Forte. "Having our anniversary party at the Pony



was one of our proudest moments."

Special guests included original E Street Band drummer Vini "Mad Dog" Lopez, who happens to be a big fan of B Street. "These guys do a great job," he said. "I've enjoyed them for years. I look forward to sitting in on 'Rosalita' and wouldn't miss the chance to see and hear all the songs that made all those nights at the Pony so special."

Fans, received a commemorative T-shirt and donated to one of Springsteen's favorite causes, The Food Bank of Monmouth and Ocean Counties.

Stacy Martins of Bridgewater was quite pleased. "Backstreets has endured over the years due to their amazing stage presence, their loyal fans who can't seem to get enough of them, and the fact that New Jersey can never and will never get enough of the Boss," Martins said. "They always leave their fans wanting more."

For information about the B Street Band, visit their website at www.bstreetband.com.

HEAD-ON



SUB POP'S *BADLANDS* TAKES A

AH, THE TRIBUTE ALBUM: is there any beast in rock 'n' roll more cursed to a double life of adoration and rejection? As soon as a producer announces a new musical salute in the making, performers flock to the project, eager to honor an influence. On the album's release, the devoted rush to store shelves, anxious to hear how Beck interprets James Brown, wondering what the Flaming Lips will do to the Flying Burrito Brothers.

And then after a spin or two, the CDs settle into their fate as dust collectors. The participating bands can't measure up to the material they're working with, or their success ends up reminding you why you like the honored artist so much in the

first place. Either way, a tribute sends you straight back to the original, leaving the salute itself to languish.

Through the years, Bruce Springsteen has contributed covers honoring Woody Guthrie, Elvis Presley, Curtis Mayfield and Pete Seeger. And then there have been Bruce cover collections like *One Step Up/Two Steps Back*, the 1997 tribute to Springsteen's work by the Smithereens, Dave Alvin, John Wesley Harding and dozens of others.

But when Sub Pop, the label that brought the world Nirvana, Mudhoney and Soundgarden, announced earlier this year its plans for a tribute to Springsteen's *Nebraska*, plenty of Boss fans were skepti-

cal. This is, after all, the Springsteen fanatic's Springsteen album, a disc that not only breathes brilliantly crafted, detailed songs, but also a parched collection on which the very recording process—on a four-track home cassette machine—takes on a vital role as its own instrument.

How do you wrap your arms around a tribute to that?

In the spring of 1999, producer Jim Sompas had an idea. A movie music supervisor (*Condo Painting*) who had also produced a spoken-word tribute to poet Jack Kerouac (1997's *Kerouac: Kicks Joy Darkness* with Eddie Vedder, Patti Smith, Michael Stipe and others), Sompas had been revisiting his early fascination with Springsteen.

"One morning, the second I woke up I said to myself, 'Four-track cassette,'" he recalls. "What if I had people pay tribute to one of Bruce Springsteen's best records, if not his best, by all recording on four-track?"

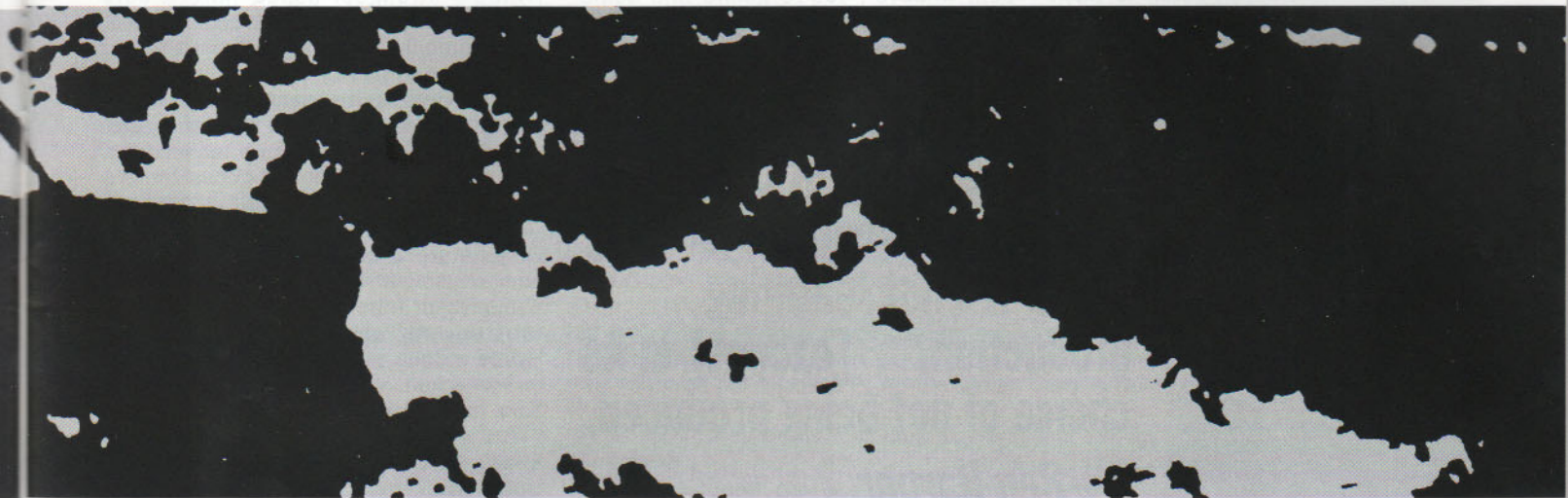
What grew from Sompas' seed doesn't look exactly like the project he envisioned. Hank Williams III, the Mavericks' Raul Malo and Dar Williams recorded their work on equipment more sophisticated than a four-track demo machine. And when interest in the tribute outstripped the number of songs on *Nebraska*, Sompas added several bonus covers of cuts that weren't on



It's like listening to someone read a book. Or telling about a movie or something. You get visions.

—Damien Jurado

COLLISIONS



RIDE THROUGH *NEBRASKA* BY CHRIS NELSON

the original *Nebraska*, but were written during the same period.

The resulting *Badlands: A Tribute To Bruce Springsteen's Nebraska*—funds from which will benefit the international medical relief agency Doctors Without Borders—won't replace Springsteen's disc in your collection. But of course it's not supposed to.

"This is about making a record where people will be inspired to feel the emotions of the original songs," Sampas says.

That was no easy task for artists, as Ben Harper, who recorded "My Father's House," readily admits.

"It's as tricky to do a song like that as it is to do a Thelonious Monk piece and not embarrass yourself in the process."

At the time of its 1982 release, *Nebraska* was the last thing fans expected from Springsteen, who two years earlier landed his first Top Ten hit with the '60s throwback single "Hungry Heart." A haunting, largely acoustic collection, *Nebraska* stared into the heart of America during the first Reagan administration and came up with characters cold and alone. Gone were the folks hoping for a promised land, and in their place were killers. There were ties to characters from earlier albums on songs such as "Atlantic City" and "Open All Night," but the overarching faith that

marked Springsteen's career to that point was ground to dust under the boot heel of the cynical "Reason to Believe."

Sampas caught his first earful of Springsteen in 1976 at age 11, when his older brother handed him a copy of *Greetings from Asbury Park, N.J.* After that, he bought each new album as soon as it was released. By the time *Nebraska* came out he was 17.

"I was shocked. I didn't know what to make of it at first," he says. "I don't even think I liked it at first."

When Bruce Springsteen sat down—literally at a desk, an unusual exercise for him, according to Dave Marsh's *Glory Days*—to write *Nebraska*, he approached it as a novelist or short-story writer might. At the time, his brain was seared with the southern gothic stories of Flannery O'Connor and the stark films of John Huston (*Wise Blood*) and John Ford (*The Grapes of Wrath*). While he'd always had an eye for detail, he etched *Nebraska's* songs like a woodcarver creating lines on a face.

It's not simply a matter of naming "Night of the Johnstown Flood" as the specific song that Joe, Frank, and Maria dance to in "Highway Patrolman," or showing the mother nervously play with her wedding ring in the "Used Cars" sales office. Springsteen hides purposeful details even where you don't expect them. The unforgiv-

ing Judge John Brown in "Johnny 99" shares the same name as the vengeful lawman in Bob Marley's "I Shot the Sheriff." The "sir"s in "Nebraska" aren't just rhythmic placeholders, they're purposeful signals that these people grew up with a respect for authority that lingers even as they're hardened by emotional isolation.

The charge, then, for artists on *Badlands* was to work with just as keen an eye without simply duplicating the original. Deana Carter, best known for her 1995 country debut *Did I Shave My Legs for This?*, does that with her take on "State Trooper." As the song progresses, she slips in nimble bass lines that could well come from the gospel songs mentioned in "State Trooper's" sister track "Open All Night."

Neo-folkie Ani DiFranco meets the challenge as well. Her soft-spoken delivery in "Used Cars" jibes expertly with the perspective of the child from whose vantage the song is sung. You can envision a young girl talking the lyrics to herself, say, while playing alone.

And on "Mansion on the Hill," former Archers of Loaf guitarist Eric Bachmann (recording under the name Crooked Fingers) tackles the mission at hand by flipping Springsteen's skeletal approach on its head.

"I figured a lot of people are going to

make it a very stark, sparsely arranged thing, so I intentionally made 'Mansion on the Hill' a lot denser," Bachmann, 30, says. "It's not busy, I wouldn't say uptempo, but it's gonna sound good loud, I think."

Bachmann's first step in prepping for the take was to study Hank Williams Sr.'s lovesick 1948 single, "A Mansion on the Hill," the song from which Springsteen took his title. But if you listen to Bachmann's recording, you'll hear no country elements. In fact, the clear antecedent for his restless piano is the Velvet Under-

plays punk and metal licks as often as straight country and only came to *Nebraska* not long before cutting his track—doesn't see a strong link between Springsteen and his famous granddad.

"If you're a songwriter, which Bruce is, you're gonna get into the legendary songwriters," he says one evening from the road. "If it's Townes Van Zandt, if it's Hank Williams, if it's Bob Dylan, if it's Willie Nelson, whoever, you're gonna find something. Like, damn, he is a very interesting songwriter and I'm gonna pay my little respects to him, and show him I was a



***Nebraska* is one of those rare records that features the lyrics. It's not featuring production... [except] in its choice of not being produced.**

—Ben Harper

ground's "All Tomorrow's Parties." From there, a synth drone first serves as a backdrop for the vocals, which are later accompanied by scratchy guitar.

While those ingredients sound better suited for a Pete Townshend rock opera, they actually add up to a whole that remains faithful to Springsteen's work. On the original, the singer walks delicately through memories of the mansion he and his father and sister would stare at. It's a house so full of wealth and power that it stands taller than everything in town, dominating both factory and field. Bachmann's sonic fabric of piano, synth and guitar assume a hugeness that matches that of the house in the lyrics.

Appropriately, the song "rumbles more than it rocks," Bachmann says.

Naturally, reinterpretation can affect not only a song's music and mood, but its characters as well.

Hank Williams III, the 27-year-old grandson of Williams Sr., reimagines "Atlantic City" as something his grandfather might have sung. Presented atop a jaunty Grand Ole Opry rhythm and in the familiar Williams' twang, the characters are cast anew. Maybe they're not immigrants straight from Appalachia, but you certainly get the sense that they're newcomers to the Jersey shore underworld, even more than they are when Springsteen sings the song.

Still, despite this tack, Williams III—who

fan, I definitely see it on 'Mansion on the Hill,' there's a Hank Williams kinda thing there. But Bruce found his own way, his own niche, and he paid his little bit of respect to everybody that helped him become what he is."

"Atlantic City" was apparently a rare bone of contention in the *Badlands* project. According to Williams, he cut the song in six minutes, 18 seconds. It was then edited down to roughly four minutes to bring it in line with the length of other tracks—but the splice removed the final verse, prompting Williams' ire. Sampas confirmed the cut, but declined to discuss it.

Seattle singer/songwriter Damien Jurado and singer Rose Thomas also recast characters in the bonus song "Wages of Sin." The song, which shares lyrics with "My Father's House," was originally recorded in 1982, but not released until the 1998 *Tracks* box set. Jurado said he always thought the main character was singing about being with a prostitute.

"He's singing about someone, but the someone in that story doesn't really have a voice," Jurado, 27, says. "So with Rose, we gave that character a voice."

Setting the "Wages of Sin" as a duet tempers the original's seething anger, but it also makes the track more dramatic. The cinematic result offers the same sensation Jurado said he appreciates about Springsteen's solo live performances. "It's like listening to someone read a book. Or telling about a movie or something. You get visions."

Not everything on *Badlands* works so well in a new light. Veteran Pretenders frontwoman Chrissie Hynde and her guitarist Adam Seymour set "Nebraska" amid broad swatches of guitar and keyboard, with spooky wind chimes in the back.

The problem here isn't the musical texture, but oddly enough, Hynde's voice. While its deep sensuality is typically Hynde's strongest asset, here it cuts against the grain of the murderous lyrics. The killer in the words of "Nebraska" doesn't commit crimes of passion. In fact, by the time he sings the song, he's so isolated you can practically see his blank gaze. Asked why he's gunned down ten innocent victims, he offers only, "I guess there's just a meanness in this world."

Sensuality, on the other hand, is by its very nature a quality that's attuned to emotion, something that connects with the humanity of others. It's hard to believe that anyone whose voice aches like Hynde's does here would ever launch a murder spree, much less offer icy explanations for it later.

The potential for a similar incongruity arises anytime you perform *Nebraska*'s tracks with more than a single singer, since so many of the album's songs revolve around separation from people. Singing as a duo runs the risk of pulling the artist out of the first-person isolation and putting them in the role of sympathetic outsider. Interestingly, Michael Penn and Aimee Mann avoid that problem by choosing to record "Reason to Believe," one of only two songs (with "Johnny 99") on *Nebraska* that's written from the vantage of an observer, not an "I."

It wasn't immediately clear who should record each piece for *Badlands*, says Sampas, whose chief duty was matching singer and song. For instance, *Nebraska*'s only rocker, "Open All Night," was eventually recorded by country-rockers Son Volt in slow waltz time, but that band wasn't Sampas' first choice.

"At one point we were talking to Patti Smith about it," he says. "She made the point that it was a little bit more of a masculine song. Having said that, I'm not saying a woman couldn't do it, or couldn't do a great job with it, but that was her feeling."

Counting Crows and Wilco were also potential participants during the planning stages of *Badlands*. Meanwhile, Johnny Cash—who had cut "Johnny 99" and "Highway Patrolman" for his 1983 album *Johnny 99*—was first approached to cover the acoustic version of "Born in the U.S.A.," which was on the original *Nebraska* demo tape and eventually released on *Tracks*. Cash, Sampas says, came back with an offer to do "I'm on Fire," a number that calls to mind Cash's early days with the Tennessee Two.

And then there's Billy Bragg's version of

"Mansion on the Hill." The song was recorded and sent out on promo samplers but later waylaid by label red tape. The electric folkie turned the song into a piano-based piece with ties to both Fats Domino and old saloon songs. Where Springsteen's version is colored with dream-like childhood memories, Bragg's take could be sung from the corner of a bar as the singer reminisces over a couple of beers.

If the straightforward construction of *Nebraska*'s songs makes them appear easily sung, that's hardly the case. Though Springsteen's delivery is often soft, it carries the weight of the world, Harper says.

"The vocal inflections are so subtle and so powerful. If you miss the subtleties in ['My Father's House'] and in his vocal, his voice, you're missing the song."

Mavericks guitarist Raul Malo, who contributed the bonus cut "Downbound Train," agrees. "Covering a Springsteen song is pretty tough. I did have my doubts as to whether I could do it. It was probably the most challenging piece of work I've ever had to reinterpret."

Throughout *Badlands* you can hear artists play with Springsteen's phrasing. Sometimes they alter it to better suit the music. If you listen closely to Malo's western rock version of "Downbound Train," you'll hear him omit the first syllable from "sledgehammer" during the final verse.

"[Normally] I elongate words, stretch them out," Malo, 35, says from a cell phone while driving through Nashville. "I can turn one syllable into two, that's just the way I sing. Bruce is kind of the other way around. He'll stick three syllables where there should be two. And he makes it work, that's his thing. That's kind of what I was hesitant about. I didn't want it to sound like I'd butchered the song. I certainly wanted to do it with the respect and love that I have for his music. I didn't want to make it sound like a throwaway, or that I was doing some bad karaoke version of a Bruce Springsteen song."

If ever there was an album where atmosphere was as much a player as any musician, *Nebraska* is it. After all, Springsteen released the work straight from the demo because full-band recordings of the songs in a studio couldn't match the essence he had captured alone at

If you're a songwriter, you're gonna get into the legendary songwriters.

—Hank Williams III



home. But the reason so many songwriters wanted to take part in this tribute is that *Nebraska* is a lyricist's album. Harper goes so far as to call it "a songwriter's Bible."

"This is one of those rare records that features the lyrics," the 31-year-old rock singer/songwriter says. "It's not featuring a producer, it's not featuring a production—even though it's featuring production in its choice of not being produced. It's an album about lyrics, a broad range of lyrics. Not every lyric rhymes in all the songs. There are lyrics that connect only through their emotion, not necessarily for the sake of rhyming. He's not forced to use lyrics to rhyme. He's using words that work together as a story."

"You can really, really imagine these people," Sampas says. "The characters aren't trying necessarily to boast, or trying to have you draw some sort of conclusion of them. They're just telling it the way it is. It's almost like a documentary. It's fiction, but it almost feels like nonfiction."

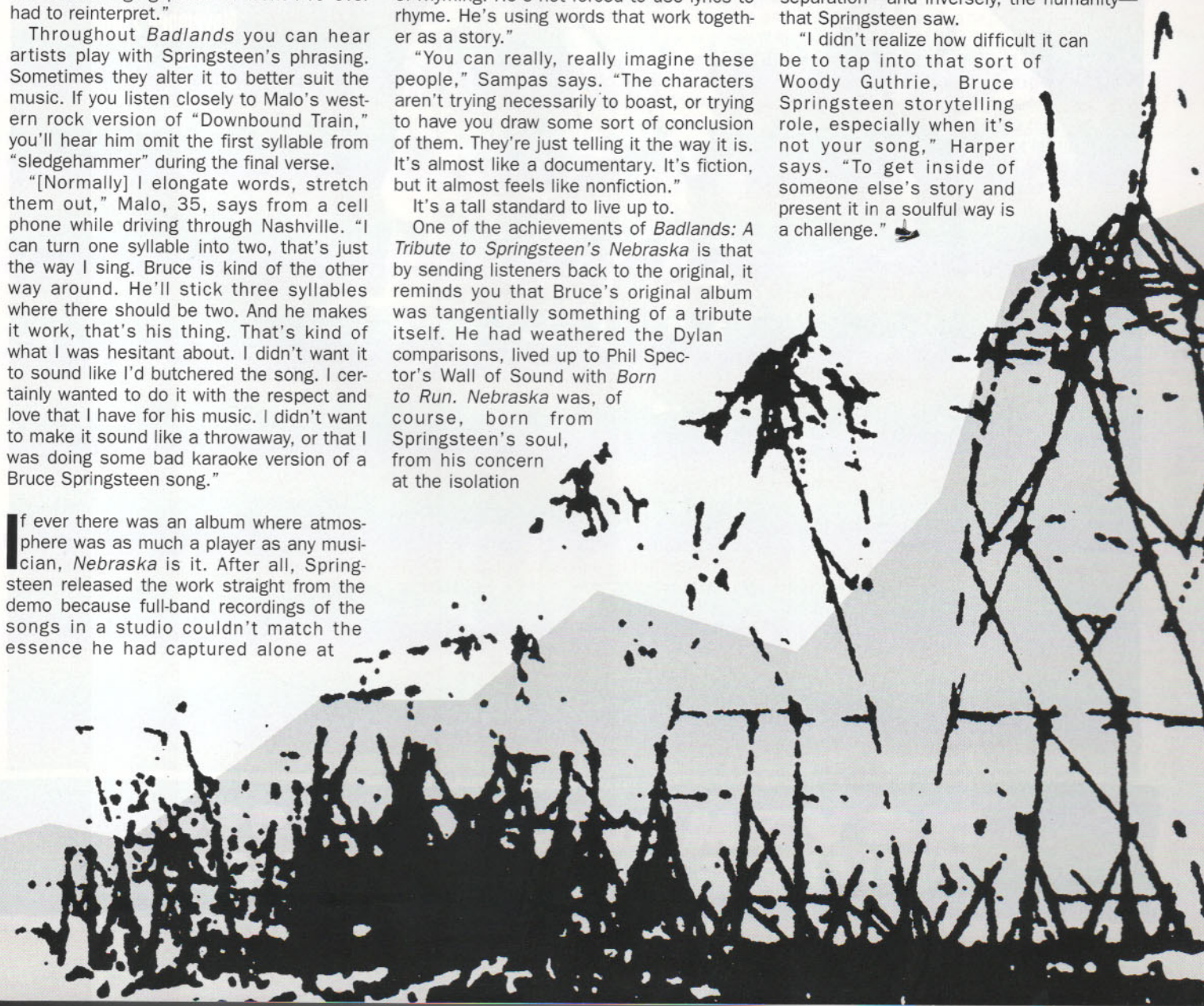
It's a tall standard to live up to.

One of the achievements of *Badlands: A Tribute to Springsteen's Nebraska* is that by sending listeners back to the original, it reminds you that Bruce's original album was tangentially something of a tribute itself. He had weathered the Dylan comparisons, lived up to Phil Spector's Wall of Sound with *Born to Run*. *Nebraska* was, of course, born from Springsteen's soul, from his concern at the isolation

he saw around him. But it was also a nod to the songwriting of Woody Guthrie, of Hank Williams Sr., of the artists on *The Anthology of American Folk Music*. It's an honoring of the deep sense of humanity that resides in old, quiet recordings.

In creating their recordings of Springsteen's work, the *Badlands* artists aim for new ways to present the darkness and separation—and inversely, the humanity—that Springsteen saw.

"I didn't realize how difficult it can be to tap into that sort of Woody Guthrie, Bruce Springsteen storytelling role, especially when it's not your song," Harper says. "To get inside of someone else's story and present it in a soulful way is a challenge."



A BENEFIT CONCERT
CHRISTIC INSTITUTE

November 1990

10
YEARS

November 2000

NOVEMBER 16 & 17 1990
SHRINE AUDITORIUM

MEETING THE NEW BOSS

THE CHRISTIC SHOWS: TEN YEARS BURNING DOWN THE ROAD

JUST OVER A DECADE AGO, BRUCE SPRINGSTEEN elected to take a unique hiatus. Three years had passed since the release of perhaps his most introspective album, *Tunnel of Love*, but the artist wasn't particularly busy. The man, however, was. Springsteen got divorced, moved to Los Angeles, and told members of the E Street Band that they should "feel free to accept other offers." He started a family. The summer of 1989, which saw him blasting through guest appearances in bars and clubs in New Jersey, was a last hurrah. After that, he was gone.

By the next summer, his customary act of disappearing between professional obligations had never seemed longer, and there was no clue about a new record. But for Springsteen, music and life would cross paths that autumn. Over two nights in November, 1990, Springsteen joined Jackson Browne and Bonnie Raitt for concerts in Los Angeles. The trio was performing benefit shows for the Christic Institute, a self-described "interfaith center for law and public policy" (the media characterized it as a leftist organization investigating covert operations in Latin America). Excitement mounted when details of the benefit shows became known. They would take place at the Shrine Auditorium, a 6,500 seat theater, the most intimate venue Springsteen had played for a formal concert since the 1981 European tour.

Ten years later, this matched pair of 100-minute sets remain landmarks. First, the concerts were acoustic, and, moreover, solo. That was a first since Springsteen assembled (and disassembled) the E Street Band. No stranger to the occasional coffeehouse gig, he certainly played well enough on his own to impress CBS Records' talent man John Hammond in May, 1972. But this time, Bruce went a lot further.

He surprised just about everyone by playing songs on piano, a first since "The Promise" in 1978. He debuted six new songs and rearranged older ones, some drastically. Perhaps the most memorable feature was Springsteen

himself: as his first-night jitters settled, he grew reflective. He spoke about his off-stage life with unprecedented candor. He was a bit rusty, but this performer has never shied away from a challenge on stage. In the process, he made these two shows like no other in his career.

The Christic sets mark one of those rare moments in Springsteen's performance history where music collided with powerful external circumstances. And, like a chemical reaction, the result was as magical as it was fleeting. Consider other shows where music and moment intersected: the unforgettable Night for the Vietnam Veteran (August 20, 1981, Los Angeles) and opening night at Madison Square Garden last summer. In the second instance, Springsteen raised the stakes in the controversy that followed "American Skin (41 Shots)" by opening with the explosive "Code of Silence." In both cases real-life issues about which Springsteen typically wrote framed his concerts. And in both cases Springsteen played with unparalleled passion and purpose. These weren't just any stops in different towns near the end of year-long tours. Rather, they were here-and-now reminders of why Bruce Springsteen picked up a guitar in the first place.

So if Springsteen was in the process of staring down his past and imagining his future in the fall of 1990, you could pretty much count on the same sort of

intensity he had displayed at the Vets' show nine years earlier. But this time, the issues were personal. And this time, he stood alone.

The set-up was spare, and the stage was unadorned save for the piano that remained on stage after Jackson Browne and Bonnie Raitt finished their respective sets. Raitt, nearing a zenith in popularity, seemed particularly at home, playing a mix of originals and covers she made her own. Her easy-going grace and elegance eased an edgy audience.

The stage was dark as Springsteen strolled from the wings unannounced. After greeting the audience, he made what at the time was an unusual request: "If you're moved to clap along, please don't," he asked. "It'll mess me up." He didn't stop there. A second request was for more quiet in the hall. Sound familiar?

That was a significant contrast from his other recent acoustic appearance at the first Bridge School Benefit Concert in 1986. That concert came on the heels of *Born in the U.S.A.*, and it was, in a word, fun. In addition to new versions of "Born in the U.S.A." and "Seeds," Bruce worked the hits. In retrospect, it was appropriate to play "Hungry Heart" and "Dancing in the Dark" for the Shoreline Amphitheater audience. After all, a lot of them had probably been at the Oakland Stadium shows only a year earlier. Even if the hysteria that marked

the *Born in the U.S.A.* tour had diminished, this set primarily was a celebration of those songs. Only the format changed. And while Bruce had taken time off after the 1985 tour ended, he wasn't exactly invisible: Bruce and the E Street Band had jammed in Asbury Park, and a live album was set for release only a month after the Bridge appearance. Plus, Nils Lofgren and Danny Federici joined the fun at Shoreline, adding guitar and accordion and relieving some of the pressure of having to perform a one-off show.

But at the Shrine, Springsteen was not there to celebrate. He talked about feeling isolated, and spoke of seeking therapy when he grew puzzled about his habit of driving through his boyhood town late at night. At the second show, he discussed his experiences as a father, including an etched-in-my-mind image of how he had caught his son's first tear on the tip of his finger. They weren't lengthy revelations, but they were compelling. Bruce Springsteen was making one thing perfectly clear: He was no longer a prisoner of rock and roll.

Springsteen revealed a lot, but first he first drew a line. Early on in the opening-night set, someone in the audience took advantage of the quiet between songs to gruffly yell in a loud voice, "We love you, Bruce!"

"But you don't really know me," came the reply, a firm rebuttal delivered

November 16, 1990

Brilliant Disguise
Darkness on the Edge of Town
Mansion on the Hill
Reason to Believe
Red Headed Woman
57 Channels
My Father's House
Tenth Avenue Freeze-out¹
Atlantic City
Wild Billy's Circus Story
Nebraska
When the Lights Go Out
Thunder Road¹
My Hometown¹
The Real World¹
Highway 61 Revisited²
Across the Borderline²

November 17, 1990

Brilliant Disguise
Darkness on the Edge of Town
Mansion on the Hill
Reason to Believe
Red Headed Woman
57 Channels
The Wish
Tougher Than the Rest¹
Tenth Avenue Freeze-out¹
Soul Driver
State Trooper
Nebraska
When the Lights Go Out
Thunder Road¹
My Hometown¹
The Real World¹
Highway 61 Revisited²
Across the Borderline²

¹ on piano ² with Jackson Browne and Bonnie Raitt

BY JONATHAN B. PONT • PHOTOS BY DAVID DUBOIS

SPRINGSTEEN CAREER ACOUSTIC HIGHLIGHTS

John Hammond Discovery

May 2, 1972

YOU GOTTA HEAR: It's Hard to Be a Saint in the City

► Bruce's obsession becomes a career after a two-hour audition with John Hammond at CBS Records. Though he had been playing with his band just weeks before the audition, he'd also been playing solo acoustic throughout 1972, and that was how his manager, Mike Appel, had packaged and sold him to CBS. The baggage, of course, was that he would be branded with the "new Dylan" title as a result of his acoustic audition and Hammond's own discovery of Dylan years earlier. After listening to Bruce in the studio, Hammond hastily arranged a gig that night at The Gaslight Club in New York City to see Bruce in front of a live audience. The rest, as they say, is the future of rock 'n' roll.

Radio Shows

1973-1975

YOU GOTTA HEAR: Bishop Danced

► A guitar, three chords, the truth—and a certain guy with an accordion. Bruce, often with Danny Federici in tow, made appearances at local radio stations to promote area shows. Though the interviews were often at the whim of the local DJ's knowledge and Bruce's, ummm, legendary articulateness, the music did the talking with songs from the first two LPs, unreleased work, and an occasional cover or two. Listeners in their cars started heading straight to the box office.

Nebraska Sessions

January 3, 1982 Bruce's house, Holmdel, NJ

► Unbeknownst to Bruce, he was recording an album. A tape of acoustic demos recorded on a Teac Tascam tape deck were meant to serve as a launching pad for the next E Street Band album. The band couldn't capture the power of the original work, however, and the tape that Bruce carried around in his back pocket, complete with hissy sound and chair squeaks, was released in October, 1982. *Nebraska* went all the way to #3 on the *Billboard* album chart.

Bridge School Benefit

October 13, 1986 Shoreline Amphitheatre, Mountain View, CA

YOU GOTTA HEAR: You Can Look, Born in the U.S.A., Dancing in the Dark

► Though it would take the release of *Tunnel of Love* to officially deflate the *Born in the U.S.A.* hype, it publicly started here. Standing alone at the microphone, posed like a gunslinger, Bruce opened the show with a killer a cappella version of "You Can Look (But You Better Not Touch)." This was quickly followed by the first-ever live acoustic reworking of "Born in the U.S.A.," an effort that continued over the years and culminated on the recent reunion tour. Joined by Danny (on accordion) and Nils Lofgren, Bruce and company delivered an energetic acoustic set that balanced his darker material with reworked rockers.

WHAT BACKSTREETS SAID THEN: "...it was one of the most exuberant and genuine performances in years, and proof enough that despite how knocked out of whack everything has gotten these past few years, Bruce Springsteen is still a performer who takes risks."

Acoustic "Born to Run"

October 31, 1987 McLoone's Rumrunner, Sea Bright, NJ

► The first public show of Bruce and the band (minus Clarence and Nils) of *Tunnel of Love* material includes the acoustic version of "Born to Run" that would be played through the U.S. *Tunnel* tour. The raucous version was certainly missed, but Bruce sang a beautiful "new song" and clearly showed that he, and his audience, were growing up.

Christic Institute Benefit

November 16-17, 1990 Shrine Auditorium, Los Angeles, CA

YOU GOTTA HEAR: Tenth Avenue..., The Wish, Real World, My Father's House

► Post marital break-up, post E Street break-up, post writer's block, and post therapy, Bruce had a lot to prove. He delivered, breathing new life into old songs and premiering six new ones. It had been three years since *Tunnel of Love*, and the Christic shows gave fans faith that future albums would be worth the wait. If some of Bruce's subsequent musical production choices leave you a little cold, check out the home-grown versions of "57 Channels" and "When the Lights Go Out." "Real World" obliterates the pale shadow of a song found on *Human Touch* and, to this listener, Bruce's vocal even outshines "Back in Your Arms" (from *Tracks*) for passion and soul. And nothing beats the sound of the audience slowly realizing they're about to hear a solo piano version of "Tenth Avenue Freeze-out."

WHAT BACKSTREETS SAID THEN: "He talked about how his psychiatrist had told him the reason he went on long drives by himself was because 'something bad happened, and you're going back thinking you can make it right again. Something went wrong and you keep going back to see if you can fix it or somehow make it right.' When was the last time a musician, an actor or an artist took such chances with putting their souls on the line in front of an audience?"

MTV Unplugged

September 22, 1992 Warner Hollywood Studios, Los Angeles, CA

WARNING: Lowlight.

YOU GOTTA HEAR: N/A

► Ahhhh... what could have been. If you missed all the pre-show hype, you might have been expecting more acoustic greatness to follow "Red Headed Woman." Instead, those of us at home were only inspired to put the popcorn down once or twice during a solid abbreviated presentation of the *Human Touch/Lucky Town* tour. Rumor has it that Bruce started to rehearse acoustic numbers with the interim band but wasn't satisfied with the results, so they opted for what they knew. At least we got an official live version of "Light of Day."

WHAT BACKSTREETS SAID THEN: "Springsteen told *Los Angeles Daily News* television critic Phil Rosenthal that '...we're kind of lazy and it sounded like a good idea to us because we already knew all the stuff that way.' In this light, the appearance seems more a commercial afterthought than a move to make Springsteen's music more accessible to a new audience."

Acoustic set, 1992-93 Tour

1992-1993

YOU GOTTA HEAR: Seeds, This Hard Land

► What began in New Jersey in 1992 as a single acoustic opening number grew into an opening mini-set in Europe in 1993. While fans were grateful for the music, many felt it served to draw an even starker contrast between the "old" Bruce and the "new" Bruce. While the socially conscious songs of the mini-set evoked both Bruce's politics and his old E Street bandmates, his new material focused on domestic matters and were brought to life by a band whose role in Springsteen history is still being debated.

WHAT BACKSTREETS SAID THEN: "The real gem in the acoustic set was 'This Hard Land,' the song recorded for and left off *Born in the U.S.A.* This was perhaps the highlight of the entire 1992-93 World Tour, a song that Springsteen seemingly had forgotten and now turned into a high-water mark."

The Ghost of Tom Joad Tour

1995-1996

YOU GOTTA HEAR: The Promised Land, Murder Inc., Reason to Believe

► Before the show was unveiled at the State Theater in New Jersey, there were rumors floating around the internet of a three-hour show. Bruce fans began picturing all the highs of tours of old, just done solo-style. Instead, we got something very different and just as rewarding. As Bruce said, it turned out to be as much a stage show as a concert—while his shows have always had an informal narrative thread, he worked hard to tell a complete story each show of the tour. In these quiet spaces, Springsteen's pure musical ability had a chance to shine for the first time in years—in addition to stellar guitar work, Bruce unveiled a new falsetto voice that brought a moving end to "Across the Border" and "The Promised Land." And while the album and tour represented a return to social consciousness for Springsteen, fans shouldn't miss "Long Time Coming," perhaps a sequel to "Living Proof" and the latest chapter in his personal story.

WHAT BACKSTREETS SAID THEN: "Though Springsteen has always been known as a storyteller, on this tour the introductions have become intertwined with the music to create what is almost a new form of performance art—the crescendo of the night came with the vocal percussion that Springsteen added to the end of "Across the Border," and as he let loose with his small, pained yelps, he captured, without words, the human emotion his lyrics were seeking to explain."

Frank Sinatra 80th Birthday Tribute

November 19, 1995 The Shrine Auditorium, Los Angeles, CA

► A meeting of New Jersey greats from two generations as Bruce helped Frank celebrate his 80th birthday. After a funny and gracious introduction, Bruce sang a beautiful version of "Angel Eyes."

"The Promise"

1976-1978, 2000

► Springsteen has claimed that he don't write songs about lawsuits—whether this song is an exception remains up for debate. But its status as a true rarity remains. Bruce began performing "The Promise" in late 1976 in the aftermath of his lawsuit against and the threat to his career from former manager Mike Appel. The song was mothballed after 1978 and brought back, seemingly by demand from the "aficionados," on *18 Tracks*. Bruce performed the song a handful of times, solo on the piano, during the most recent tour and its rehearsals. Though "The Promise" provided Bruce's only moments at the piano on the reunion tour, it was one of several acoustic treats. "Born in the U.S.A." received perhaps its ultimate acoustic reworking, unveiled on April 30 in Cincinnati, to commemorate the anniversary of the fall of Saigon: "Ten years... 15 years... 25 years burnin' down the road."

—Jon Phillips



with a measured coolness. That could have stopped the show, and for a second the house held its collective breath. It was funny, and the audience howled, but it was also serious. Bruce wasn't kidding.

Astonishing dialogue aside, the music still took top billing. As the set progressed, it became evident that this format was not only viable, but also exciting. Here was Bruce, who had disappeared for two years, going from guitar to piano and back, from "Wild Billy's Circus Story" to "Real World" to "Nebraska." The second night, it was "Tougher Than the Rest" and a dark, stunning "Soul Driver." He made it look easy, and he sounded great. Above all, it felt raw and real. If Bruce sought significant change for his music, the solo acoustic setting allowed the freedom to do just about anything.

Here, Bruce experimented with instruments he rarely played in public: 12-string guitar and piano. The guitar seemed like a natural choice, especially since Bruce was by himself. More resonant than a six string, its low end and sustain provided tone and rhythm. Bruce not only used the 12-string for

accompaniment but also to try new styles and arrangements: "Reason to Believe" featured a slide part, and the riveting "Darkness on the Edge of Town" was all but a different song entirely.

Springsteen hadn't played the piano on stage for twelve years. So when he sat down to play, he joked that "any bad notes in this are intentional." His timing on "Tenth Avenue Freeze-out" was impeccable, from the name-that-tune intro that elicited involuntary gasps of recognition from the crowd to the giddy look he flashed as he approached the first verse. By this time, Bruce and the audience were in the groove.

In the *Songs* book, Bruce recounted that this was a time when he hadn't written much. But evidently he had been writing some: he played a half dozen new songs over the two nights. All told, they covered a pretty wide terrain, from the ribald "Red Headed Woman" to the declarative "Real World," the latter co-written with Roy Bittan (Springsteen later revealed that Bittan had played him music for which he subsequently provided lyrics).

Springsteen matched the epic reading of the haunting "My Father's House" on the first night with a moving autobiographical tribute to his mother, "The Wish," on the second night.

Together, the songs showed a man in pursuit of his craft, albeit from an entirely new point of departure. Where exactly Bruce wanted to go, no one knew. But the songs provided the only glimpse in the four-and-a-half years between *Tunnel of Love* and the simultaneously released *Human Touch* and *Lucky Town*.

When those albums appeared in 1992, the *Christic* performances seemed more like a tryout for compositions rather than arrangements. "Real World," for example, sounded cemented down by overproduction on *Human Touch*. But in its plaintive solo arrangement, played both nights in the encore, the story emerged over simple piano chords, as Springsteen's passionate vocal filled the auditorium. The spare arrangement would later indicate how far Springsteen had gone in fleshing out his new material with new sounds and new players. "Soul Driver," vamped up for the record, appeared again on

tour in 1992 in an arrangement much closer to its *Christic* debut.

Only one time is a song new, and this batch made a strong impression. Looking back, "Red Headed Woman" never quite lived up to its inherent shock value after the first night; "Real World," as majestic and heartfelt as anything Springsteen ever played, became an arena anthem. The soulful band versions of 1992-93 couldn't approach the stately version Springsteen played alone at the piano.

Songs weren't the only things carried forward from these shows. It's safe to assume that these shows played a role in conceiving the solo tour in 1995. Bruce had reportedly considered an acoustic tour for *Tunnel of Love*, but elected to take to the road with a concept show where the tickets read "Bruce Springsteen, featuring the E Street Band." Where he had hinted at the more personal direction with his lone-wolf recording process for that record, and gave it the old college try with new bandmates in 1992-93, clearly Springsteen sought to create something that only he alone could

INSTITUTIONAL RESERACH

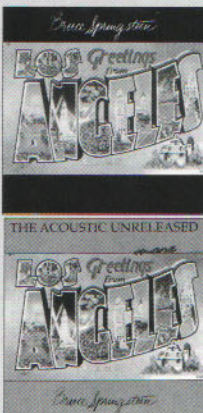
The Christic shows occurred not long after the dawn of the CD bootleg era, and tracks from both these shows have appeared on a variety of unofficial CD releases in varying degrees of quality. Amazingly, ten years down the line, there has yet to be one consummate document of Springsteen's Christic performances. The following are a listing of the best and/or more complete ones:

BRUCE SPRINGSTEEN ACOUSTIC TALES

ACOUSTIC TALES (Swingin' Pig, 2CD) This release presents the complete, unedited November 16th show with 3 bonus tracks from the next night—all in the best sound quality possible—including the only high quality version of "State Trooper" to appear on CD. Downsides: the bonus tracks don't include "The Wish," the thick longbox is cumbersome, and its faux-woodgrain look in lieu of photos makes for an unattractive package. This set has also been copied as *Unplugged* on the Live Line label with even worse packaging, using a "Born in the U.S.A."-era cover shot. Duh.

SPRINGSTEEN, RAITT AND BROWNE

(Great Dane, 3CD) This release offers the sets for all three performers from the November 16th show, each on their own disc. Unfortunately, to fit the Bruce show on one disc, plenty of Bruce's between song stage-patter was edited out. Still, there is no better single release to document a nearly complete night.



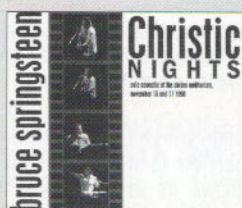
GREETINGS FROM LOS ANGELES

(FTD/Great Dane) Included with an issue of the Italian Bruce fanzine *Follow That Dream*, this is a CD-EP of five songs from the November 17th show, presented in the best sound quality available. I'm surprised "State Trooper" wasn't included here, which would have made this set a bit more desirable. Still, what is here is great.

MORE GREETINGS FROM LOS ANGELES aka THE ACOUSTIC UNRELEASED

(FTD/Great Dane) Also included in a subsequent issue of *Follow That Dream*, this is another CD-EP of six more songs from the November 17th show in best-available sound quality. This one is more desirable as it collects in one place all the then-unreleased songs played at this show: "Red-Headed Woman," "57 Channels (And Nothin' On)," "The Wish," "When The Lights Go Out," "Real World" and "Soul Driver."

THE LOST ACOUSTIC SHOW (Red Line/Postscript) Until a few years ago, this was the only release of a nearly complete November 17th show. For unexplained reasons in the cosmos, the complete second Christic show has been rather poorly documented on CD. This one is taken from what sounds like an analog dub a few generations away from the master, so the sound is not the greatest. And it's not complete.



CHRISTIC NIGHTS

(PurpleHayes Productions, 3CD-R) This is one of the more interesting sets: it documents Bruce's performances from both nights in their entirety and from completely different DAT sources than the other releases. The source tapes sound a bit more distant than the best sources for these shows, but they are still fine. The main sets for both nights are found on discs one and two, and the encores for both nights are on disc three. But what makes this set stand out is that disc three also includes an MPEG video of the complete November 16th performance. The video is a bit grainy given the conversion involved but is quite enjoyable to watch. This one is not sold in stores, only traded, and as a result is very hard to find. Only around 50 original copies exist.

On the video front: as noted above, a complete video of the November 16th show is regularly traded. Unfortunately, only about 60 minutes are available for the November 17th show. The sound on both is quite acceptable, but both are taken from single handheld camera sources in the middle of the crowd (no tripods here). The result is rather choppy video, with only audio in places. But when it's on Bruce, which is for a good portion of the show, it's gripping to watch.

—Richard Breton



communicate. What he successfully achieved on the *Tom Joad* tour was born at the Christic.

What Springsteen did those two nights in Los Angeles was to get primal, in essence going back to square one. That's an unusual place for a performer of such prominence, just a few years removed from two of the biggest albums (*Born in the U.S.A.* and *Live 1975-85*) in rock history. But in Bruce's estimation, there was no real option. "Artists with the ability to engage a mass audience are always involved in an inner debate as to whether it's worth it, whether the rewards compensate for the single-mindedness, energy, and exposure necessary to meet the demands of the crowd," Springsteen wrote in *Songs*. "Also, I felt that a large audience is, by nature, transient. If you depend on it too much, it may distort what you do and who you are." To this day, the Christic concerts bear the mark of an artist searching for the best way to move forward.

Unencumbered, Springsteen hopscotched from the Christic shows through a grab-bag decade. He toured for a year with a hired band behind *Human Touch* and *Lucky Town*, and he won Oscar and Grammy awards for the hip-hop tinged sadness of "Streets of Philadelphia." He made a record and hit the club circuit with Joe Grushecky. And throughout, of course, he recorded for a variety of his own projects.

Then in 1995, on the heels of a brief reunion with the E Street Band, Spring-

steen threw another curve. In November, he released *The Ghost of Tom Joad*. That night in New Jersey, he began a solo acoustic tour. The setting bore some similarity to that of the Christic shows, taking place in theaters holding 3,000 or so. By this time, Springsteen's direction seemed as clear as ever. He had a record and ideas about how its songs should sound when performed. He had layers of context, both in the new songs and in the older ones he chose to play. The piano stayed home, as did the songs debuted in 1990 (save for "Red Headed Woman," which appeared later in the tour). Audiences loved it, and Bruce did, too: he stayed on the road until the spring of 1997. Some, including Bruce himself, argue that it was his most successful and rewarding tour ever.

Even without the benefit of the Christic Institute shows, Bruce probably would have gotten around to something like the *Tom Joad* tour. The legacy of those two very special nights in Los Angeles is not necessarily that he figured out then and there that he could thrive in the solo acoustic format. But it didn't hurt matters, either.

The real legacy is that Bruce played intimate shows of considerable magnitude at a time music seemed to be a low priority. These two nights may have informed his future a bit, and there were moments when they had his past on the run, too. But in 1990 they primarily embraced the present, like no other time before or after. 🐾

About Backstreets Magazine

Backstreets Magazine is a quarterly magazine that covers the music of Bruce Springsteen and other Jersey Shore performers. Now entering its 21st year, the magazine began in 1980 and over the years has covered Bruce Springsteen's recordings and performances more extensively than any other publication in the world.

Backstreets appears generally every three or four months, though the actual publication date is affected by breaking news, tour coverage and the occasional special issue. Each issue of the magazine is progressively numbered. Subscribers can tell the expiration date of their current subscription by looking at the number that appears above their name on their mailing label (it follows an "X"). If that "X" number is the same number as the latest issue, your subscription has expired. Unlike most larger, consumer magazines, *Backstreets* does not have the resources to continually bombard subscribers with renewal mailings so subscribers need to take note of their expiration date. Since *Backstreets* carries very little paid advertising, subscription revenue is the only real support the magazine has, so by subscribing or renewing you are helping us with this admittedly modest effort.

Backstreets is available on a limited number of select newsstands around the nation, though newsstand availability is not something you can count on in most areas. If you're interested in the magazine, we highly recommend that you consider subscribing since subscribers get the convenience of receiving the magazine as soon as it comes off the press and at a discount from the cover price.

Stores interested in carrying *Backstreets* can contact our office: Though the magazine's audience is select the sell-through percentage is extremely high and the magazine is offered to distributors on a guaranteed full return basis. *Backstreets* is also handled by a number of independent distributors including Ingram and IPD.

Subscriber Services

Current subscription rates for *Backstreets* are \$22 a year in the US and Canada (all prices are in US dollars); \$36 for two years; and \$48 for three years (a savings of \$18). Rates for overseas subscriptions are \$30 per year (again in US funds), \$55 for two years, or \$75 for a three-year subscription (a savings of \$15). You can enter a new subscription or renew your current subscription by writing to Subscriber Services, *Backstreets*, PO Box 11079, Washington, DC 20008. If you have a credit card you can FAX your order to us at (202) 232-2259. You can also renew or subscribe using a form on our website, at www.backstreets.com, or by e-mailing directly to orders@backstreets.com with all the information we'll need.

If you move, please notify us right away of any change of address. Since the post office will not forward periodicals mail as a rule (even if you've supplied them with a change of address), we'll need to keep your address current on our computer in order to make sure we send the issue to the right place and that you receive it hot off the presses (or at all!) You can use any of the above methods of contact to let us know about your move; we've just added a change of address form to the *backstreets* website.

If you'd like to speak with us directly to subscribe, renew, or change your address, feel free to call our office at (202) 232-2259. Our office is

open Monday thru Friday, from around 10 a.m. until 5 p.m., Eastern Time. But please note, our phones are for orders and subscriptions only: it's hard to get much work done if we're answering questions about album releases or ticket sales. Please call our Hotline or check the *backstreets.com* website for our updates on all the latest news.

The Backstreets Website

We started *backstreets.com* in the mid-'90s to better help keep our readers updated with news between issues. Since then the website has grown considerably, now providing subscriber services, an online catalog of Backstreet Records merchandise, and the Backstreets Ticket Exchange (BTX) when Springsteen is on tour, in addition to the Jersey News Turnpike section of the site. Since the website is a free service, we especially appreciate those who have subscribed to the magazine as a way to help support the site, and we continue to try to ensure that the website and magazine complement each other by providing both timely news and more lengthy commentary.

The Backstreets Hotline

Before the advent of the web, to keep our subscribers updated with the current information during the time between issues *Backstreets* began providing a 24 hour a day information phone message, called the Backstreets Hotline. Since not everyone has web access, the Hotline continues to be updated at least every week and contains all the latest available information on album releases, tour dates and appearances. There is no charge for the Hotline, though callers will pay the normal long distance charges to access the line. The line still gets many calls each week, so calling at off hours is the best way to access it.

The phone number to the Backstreets Hotline is unlisted and unpublished since, due to the high volume of calls, the service can only be provided to current subscribers of the magazine. To assure that the service is only made available to those subscribers, the number to the Hotline is printed on the mailing sheet that goes to subscribers with each issue. If you're unsure of the present number for the Hotline and you are a current subscriber you can write us with a self-addressed-stamped-envelope (SASE) and we will send it to you.

Love letters, hate mail, etc.

Backstreets is very much a forum for the ideas and input of the many subscribers who contribute to the effort each issue. Letters to the editor are always welcome, by mail, fax and e-mail (editor@backstreets.com). We read them all and publish as many as space permits, reserving the right to edit for space and clarity. Clips and xeroxes of news items sent in by subscribers are essential in helping us keep the magazine and hotline informative. Due to the number of inquiries we receive we cannot always answer every letter, but we do respond to all who send in a self-addressed-stamped-envelope with their inquiry.

Back Issues

Backstreets is the longest-running Springsteen fanzine, and the total number of pages we've published over the years represents by far the single largest chunk of Bruce Springsteen information ever compiled under one roof. Though many of

the earliest issues are sold out and command high prices on the collector's market, most back issues are still available at reasonable prices until supplies are depleted. Recent issues in particular have been selling out quickly, and older issues are also beginning to follow suit, so if you've been meaning to fill in any gaps in your collection, the sooner the better. You'll find an order form in this issue (page 64) of issues still available, and we also list available issues on the *backstreets.com* website, or you can always call our office.

Classified ads

Backstreets classified ads are some of the best read classifieds in any collector's magazine. Fans who are looking for penpals or to connect with other fans or collectors are highly encouraged to use this affordable method of getting your message out there. Rates for messages or penpals are half the price of commercial ads. Numerous traders use the classifieds to connect with traders in other cities. Though as a magazine we support the efforts of Springsteen fans to connect with each other, we cannot take any responsibility for our classified advertising, so please be a careful consumer.

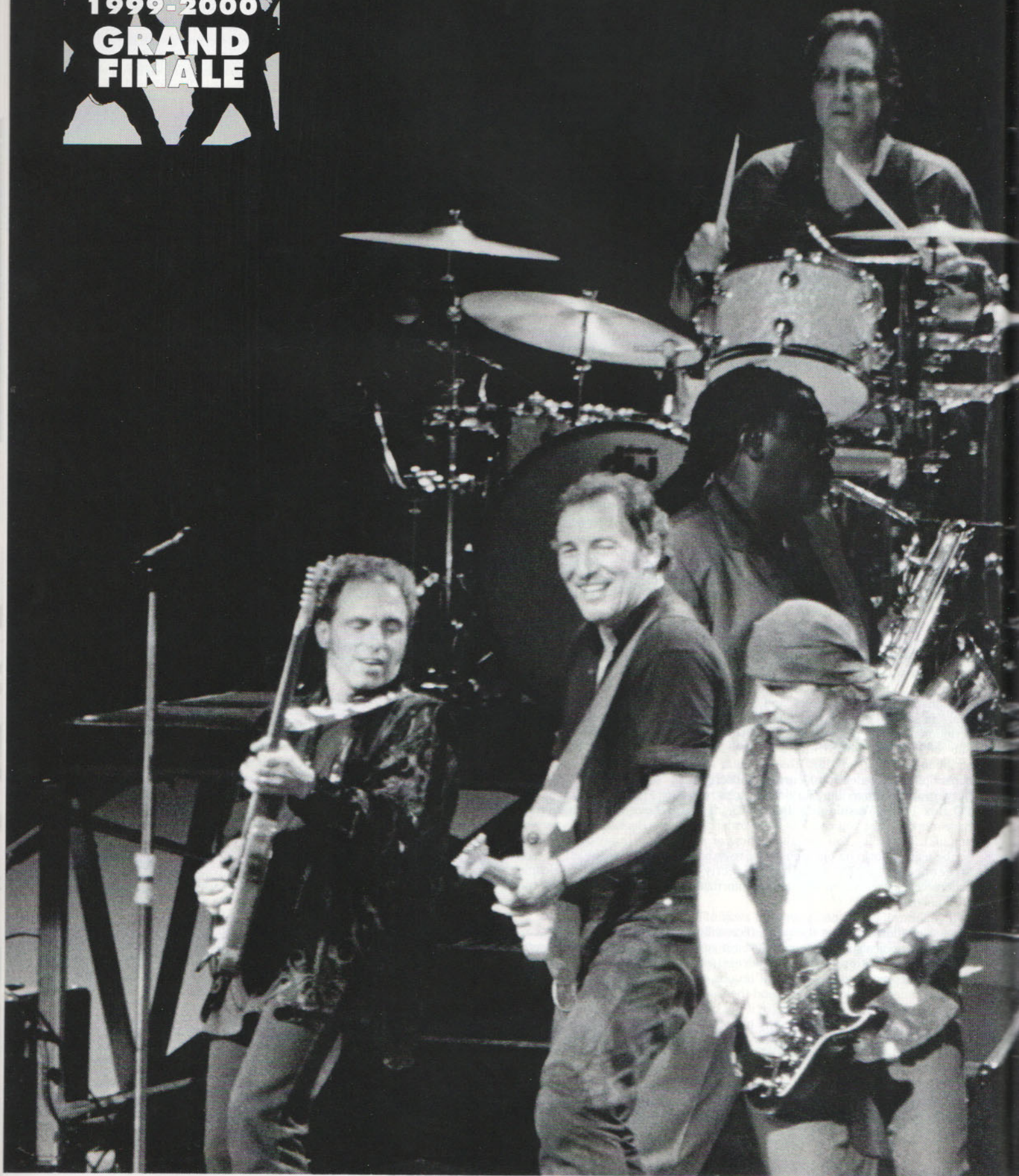
Backstreets' official position is that we do not endorse the buying or selling of unauthorized material and we do not carry bootlegs, nor will we help collectors obtain these items. Bootleg collecting is a reality at present, however, and because our readers have repeatedly asked for it, we do provide a column of consumer-oriented reviews of new bootlegs so collectors can know what dogs to stay clear of. Our official position remains that fans are always better off spending their money on official items.

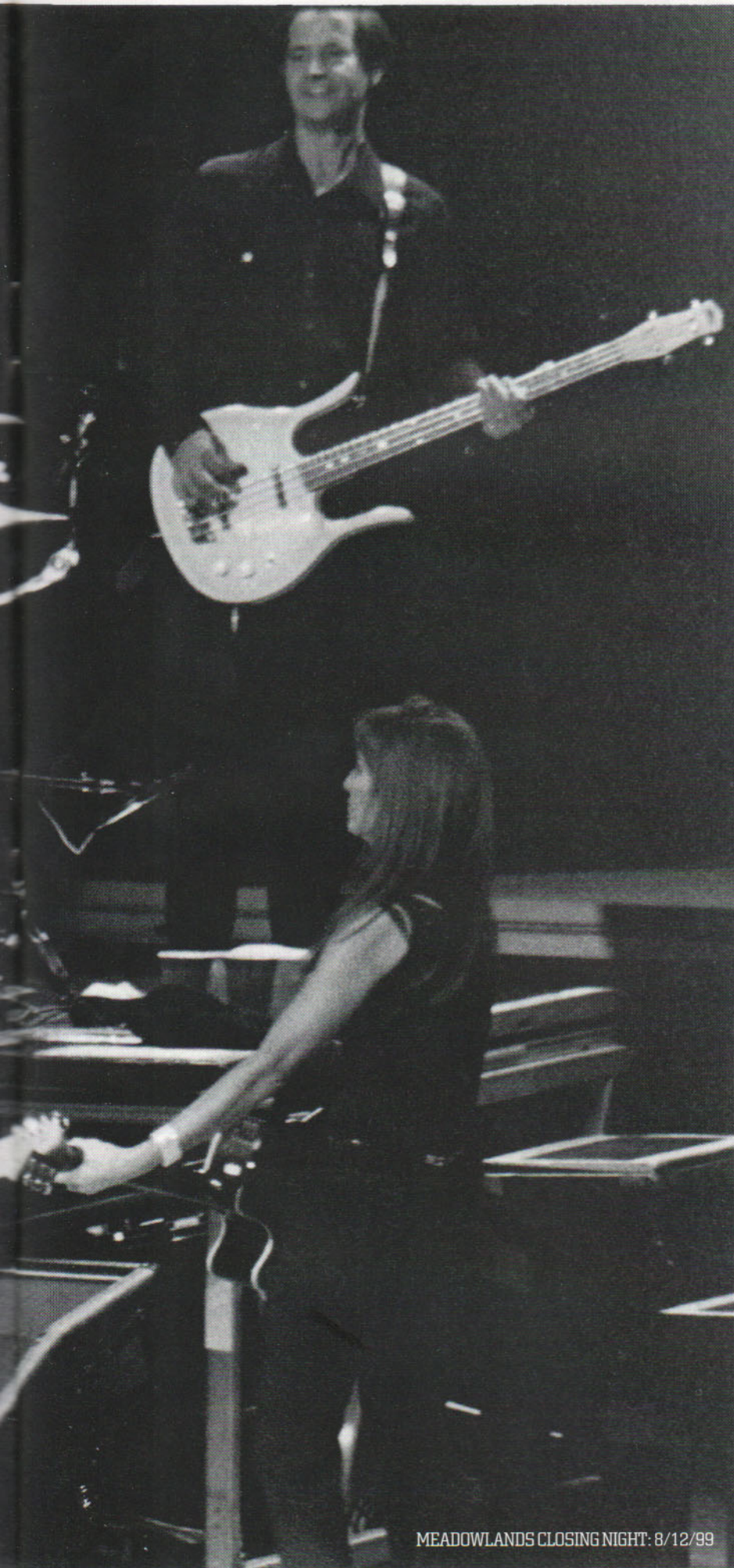
SuperSubs

Backstreets also has a SuperSub program for those hardcore fan who also serve as the supporting members of our magazine. SuperSubs get an entire package of subscriber bonuses in addition to their normal subscription and access to a special SuperSub-only Hotline number. SuperSub benefits include getting the magazine sent first class, an annual special edition SuperSub t-shirt (a *Backstreets* staff shirt designed especially for SuperSubs each year), a Holiday card from *Backstreets*, a free classified ad in each issue, an automatic free first class subscription to all Backstreet Records catalogs, and special SuperSub-only sale flyers from Backstreet Records. SuperSubs are available for \$50 in the U.S. and Canada, and \$60 overseas. We appreciate the extra support and try to make it worth it for those SuperSub fans.

Backstreet Records Catalog

Backstreets also has a separate division called Backstreet Records that publishes a mail order catalog of official and authorized Bruce Springsteen merchandise. Backstreet Records carries numerous books and fanzines about Bruce Springsteen and other related artists. You'll find information on getting the catalog mailing regularly on the inside front cover or on the website, or you can write Backstreet Records at PO Box 11079, Washington DC 20008. Aside from the SuperSub subscription, which includes both the magazine and the catalog, a catalog subscription is completely separate from the magazine. Get the next five issues of the catalog for \$5 (USD) in the U.S. and Canada, \$8 (USD) overseas.





DEBRA L. ROTHENBERG PHOTO

MYSTERY TRAIN

On July 1, at Madison Square Garden, the "big train," which Bruce Springsteen first referred to at the Asbury Park rehearsal shows last year, steamed to a halt at Penn Station. That train had rolled down tracks across Europe and the U.S.A. for an entire year, gathering momentum and critical praise as it went. This final three-and-a-half-hour marathon performance marked the end of the line for Bruce and the E Street Band, who played a grand total of 132 shows on their way from Barcelona to New York, enough for the tour to rank in all-time third place, just ahead of the *Tom Joad* tour and closely behind the *River* tour. The *Born in the U.S.A.* tour still tops the list. It was almost a crime that it had to end there—just as new material had been introduced, just as the band were firing on all cylinders.

Looking back on it all, several months later, one question remains. What kind of tour was it? How do we give it a name? The promotional paraphernalia referred to it as "Tour 1999/2000" (continuing the minimalist theme begun by *Tracks* and *Songs*), an unimaginative title for a series of incredibly successful shows which heralded the return of one of the best bands in the business. However, the lack of an adequate official name amply demonstrated how difficult it was to categorize this tour. Was it the *Greatest Hits* tour? The *Tracks* tour? The Millennium Comeback tour? The Reunion Express? In truth, it was all of these and much more besides.

With only one brand new song ("Land of Hope and Dreams") in evidence until the closing stages, the tour was undeniably retrospective in nature, but was certainly no comfortable nostalgia trip, as some critics suggested. Although the sets always contained a generous supply of perennial crowd-pleasers ("Badlands," "Prove it All Night," "Out in the Street," "Thunder Road"), there was still much that was fresh, new and different about the show's content and presentation. There was the addition of a third lead guitar to the traditional E Street sound, and occasional use of acoustic guitar, mandolin, pedal steel, slide, accordion, double bass and brushed drums, giving more subtlety and rock 'n' roll muscle than before. Not content to rest on his laurels, Bruce continued to explore his back catalogue as the tour progressed: scattering countless rarities among the permanent fixtures, rearranging numerous songs, digging deep into his archives to revisit classics which he and the band hadn't played on a regular basis for anywhere up to 25 years, introducing songs from *Tracks* which he'd played occasionally in the past and others which he hadn't. Finally, at the eleventh hour, he premiered "American Skin (41 Shots)," "Another Thin Line," "Code of Silence" and "Further On Up

MEADOWLANDS CLOSING NIGHT: 8/12/99

BY MIKE SAUNDERS

the Road," bringing a more contemporary feel to the final shows in Atlanta and New York.

In the final analysis, no other E Street tour has featured such a wide range of material, such a large quantity of songs receiving their live debut, such a catalogue of rarities and one-offs. Admittedly, fans had to be in the right place at the right time to catch many of the ultra-rare performances, but that was half the fun. Who could have guessed that this tour would see Bruce once again sit at the piano for "The Promise," that "Murder Incorporated" would form part of the main set every night, that "Something in the Night" would be dusted off, that "Meeting Across the River" would once again precede "Jungleland," that the E Street Band would perform "Human Touch," "Lucky Town" and "Better Days," that Bruce would open a show with "Candy's Room" or "Backstreets" and close it with "Fourth of July, Asbury Park (Sandy)" or "Blinded By the Light"? The list goes on.

Bruce even played down the hits in favor of lesser-known material. Although "Born to Run" appeared every night and "Hungry Heart" remained a semi-permanent encore, Bruce's best-known latter-day recording, "Born in the U.S.A." was performed (with just one exception) in its original solo acoustic guise (literally unrecognizable to the uninitiated). "Dancing in the Dark" was only attempted twice (in country mode) and the likes of "Glory Days" and "Cover Me" were omitted completely. Even "Streets of Philadelphia," Bruce's most recent chart success, was not included with any regularity.

It's true that Springsteen gave no major interviews while on the road (it would have been interesting to read his views on the reunion, the tour and the future of the band), didn't communicate with the audience as much as he has in the past (difficult when he was running one song into another), relied on the TelePrompTer a little too much (could he have gotten through "Light of Day" without it?), overdid the preacher routine in "Tenth Avenue Freeze-out" and "Light of Day" (which had stretched to a combined total of thirty minutes and counting by tour's end) and could have played more songs from *Nebraska*, *Tunnel of Love*, *Human Touch*, *Lucky Town* and *The Ghost of Tom Joad* ("State Trooper," "Nebraska," "Real World" and "Leap of Faith" were sound-checked).

But such comparatively minor complaints—along with reservations about ticket prices (high for Bruce, but still a lot less than some other bands have charged), the 1999 sound system (improved for the new year), unsuitable venues (sports arenas are never an ideal choice), inattentive audiences (some people will never learn), song selection

(some people are never satisfied) and the like—were far outweighed by the simple fact that Bruce Springsteen and the E Street Band were back on the road for the first time in ten years and obviously enjoying every minute of it.

Not so very long ago, the prospect of a new E Street tour seemed remote at best. Then Bruce proved the doubters wrong in spectacular fashion, reuniting not just the most recent incarnation of the E Street Band, but bringing Little Steven back into the fold for the first time since 1981, living proof of "what goes around, comes around." What followed was very much a celebration of the band, their shared history and recorded legacy, a fascinating blend of the new and the old, the rediscovered and the reinterpreted, the debut and (undoubtedly, in many cases) the swan song. It was worth the price of admission just to watch the band walk onstage each night, to marvel at Max Weinberg's powerhouse drumming (honed to perfection over years on the Conan show), to see Little Steven sharing a microphone with Bruce for "Two Hearts," to sit transfixed during Clarence's "Jungleland" solo, and if you were lucky enough to be there on July 1, to witness the tour's emotional closing performance of "Blood Brothers" and join in the crowd's spontaneous chant of "E Street Band! E Street Band!" In many ways, this was every fan's dream tour, with something for everybody, where Bruce gave us what we wanted (on his own terms), toured more extensively than anyone could have predicted and generally confounded all expectations.

At the end of the day, it would be missing the point to compare and contrast the performances on this tour with past live achievements. It's a fact of life that Bruce is older now and his priorities have changed. It's sometimes hard to believe that the skinny, bearded kid who gave us *Greetings From Asbury Park, N.J.* in 1973 is now a 51-year-old father of three. Where rock 'n' roll was once a matter of life and death for him, now it's a day job. Nevertheless, on the evidence of the past year on the road, his commitment and motivation still burn strong. Bruce may no longer be able to reach certain notes or race around the stage like he used to, but he compensated with a series of energetic performances which belied his age, scrapping the traditional mid-show interval and playing for up to three hours straight every night. This is not normal behavior for a man in rock 'n' roll middle age. No, this wasn't Passaic 1978 or Meadowlands 1984, this was the turn of the millennium. What we witnessed on this unforgettable tour was Bruce Springsteen and the E Street band playing to the best of their abilities in the year 2000, and their best was considerably more than good enough. ➔



On March 18, 1999, Bruce Springsteen introduced a new song to the multitudes by stating, "This summer there's a big train coming down the tracks." For many faithful fans the summer of '99 officially began in mid-July at the Meadowlands, and as the season's cycle carried us through a full year of U.S. tour dates, "this train" just kept pickin' up steam. As we recap the entirety of that journey in this issue (from Barcelona to NYC, and all the whistle-stops in between), let's take a closer look at the unofficial anthem, "Land of Hope and Dreams," that got us ridin' the rails in the first place.

In 1992's "Living Proof," on the underrated *Lucky Town*, Springsteen gave us the first glimpse of his transportation choice for the new millennium, and a hint at who might be coming along for the ride:

"Tonight let's lie beneath the eaves
Just a close band of happy thieves
And when that train comes we'll get on board
And steal what we can from the
treasures, treasures of the Lord."

As personal and deeply emotional as that song is, there appears to be a direct link to the larger-scope, outward-view of "Land of Hope and Dreams." The author seems to be saying that he and his clan did in fact board that train when it came around—they took that leap of faith—and with it came rejuvenation, rebirth, and that second chance we all deserve. Faith has been rewarded. Now, here it is seven or eight years later, and he's coming into town suggesting that we all join in for this part of the ride.

"Grab your ticket and your suitcase...
Meet me in a land of hope and dreams."

But to understand the full context of the song we need to go back even farther than 1992... over 50 years farther. Fans of early folk and traditional gospel might recognize the extended refrain—the part that lets you know who's allowed to hop on board—as a clever turn on the old spiritual "This Train." Sung in churches and around campfires since the late 19th century, it was first field-recorded by Alan

LOVE AND HOPE AND SEX AND DREAMS



BY ANDREW E. MASSIMINO

Lomax in 1934 as part of his *American Ballads and Folk Songs* project for the Library of Congress. Woody Guthrie loved the song so much, not only did he record it himself a few times, but he added lines of his own, then titled his autobiography *Bound for Glory* (as in, "This train is..."). Big Bill Broonzy, Sister Rosetta Tharpe, Peter, Paul and Mary, The Kingston Trio, John Hammond Jr, Sandy Denny, the Staples Singers, Bob Marley and Peter Tosh, and most recently, the Indigo Girls have all given interpretations of "This Train." Even the Alarm covered it with Jules Shear on a very early episode of MTV's *Unplugged* series. Excuse the mixed metaphor, but this song definitely has legs.

In the original verse—I use "original" lightly, since traditional tunes like this tended to vary regionally and with each recording—"none but the good and holy" were allowed to ride. No liars, no gamblers, no midnight ramblers. Guthrie took it a step further and is credited with adding that no rustlers, no two-bit hustlers, and no sidestreet walkers would be granted access either. The virtuous and righteous got the best seats, and the sinners were left behind.

Then along comes Bruce, a man who's had to share a bit of his own imperfect life with the public. A man whose personal struggles were once tabloid fodder, even though he shared those struggles with us in song after song. A man who once said night after night after night, "Nobody wins unless everybody wins." Here he comes with this new song, taking those self-righteous ideas contained in "This Train" and turning them on their head. Springsteen's train indeed carries both saints and sinners, losers, winners, whores, gamblers, and even those dreaded midnight ramblers. But wait, folks, that ain't all. Broken-hearted? Come on aboard. Tired and weary with no direction? You get the idea. Like Jesus in the marketplace or Lady Liberty in the harbor, Bruce seems to be saying that whoever most needs a ride, gets it here. The promise of "life... right now!" finds its musical home. All it takes is a little faith and trust in the journey. Say it with me in that preacher style—there's redemption in our imperfection!

An artist's vitality rests in his ability to challenge his audience repeatedly, then succeed in lifting them up to a different point of view. There are few things more satisfying than following an artist's work for a number of years and then, when they place at your feet something new to behold, you find that it resonates deep within you, and ranks right up there with the best material of their career. You wanna talk nostalgia? Take that—*bam!* Crossing your fingers for "Rosalita"? Instead, night in-night out, here's something new and fresh to bring it all together, to put the whole performance in perspective. The placement and order of songs in a Springsteen setlist is never taken lightly. This one seems to be saying, "Pay attention here. It's central to what I've been talking about."

In a more perfect world, "Land of Hope and Dreams" would most surely be the thematic centerpiece of the next album from Bruce and the E Street Band. But for now we are left with the memo-

ries of those live performances, Max's drums starting to push that engine forward as we await our instructions. This is not a song that you can simply watch and listen to in concert. It calls you in from the platform like a conductor ready to roll, the crescendo of the refrain growing with each repetition, and before you know it you're hopping up and down with great vigor to that myriad of sounds (Steve's mandolin at the forefront), fully engaged in what's become known as "the pogo." The whole damn place comes alive.

We've gone on many rides with Bruce and the boys in the past. This particular one seems less about the destination and more about the journey. The community we find on board is its own beautiful reward. And if we choose to make that journey, full of hope, while nurturing the dreams of a better tomorrow, then surely that redemptive sunlight will greet us all in those open fields, freedom ringing in the air.

Time to hop. 🐎

Basic folk
Alternate bass

D

A7

G

THIS TRAIN

2. This train don't carry liars, this train
This train don't carry liars, this train
This train is bound for glory
Don't carry none but the good and holy
This train don't carry liars, this train.

3. This train is bound for glory, this train
This train is bound for glory, this train
This train is bound for glory
Don't carry none but the good and holy
This train is bound for glory, this train.



BY THE NUMBERS

It's numbers-crunching time. Because as we all know, the devil with the blue dress on is always, *always* in the details. Even if she never made the setlist. We've got facts and figures galore, thanks to statistician **Hauke Preuss**, which may or may not help anyone who has asked the question: "What... no 'Glory Days'?"

Bruce Springsteen and the E Street Band's 1999-2000 Tour consisted of 132 shows. It started at Palau Sant Jordi, Barcelona, Spain, on April 9, 1999, and finished at Madison Square Garden, New York, NY, on July 1, 2000. It covered 71 cities in 15 countries (including 30 US states). During these shows an average of 24 songs were played, from 22 songs (Ghent, Belgium, 5/27/99; East Rutherford, NJ, 8/2/99; Toronto, Ontario, 5/4/00) to 28 songs (New York City, NY, 7/1/00).

Over the course of the tour, 17 songs made their live debut, and 111 different songs were played in their entirety—meaning they weren't included in "Tenth Avenue Freeze-out" or "Light of Day," or used as an intro or coda to any other song. Those snippets would make an additional 30 songs (even more if you consider the instrumental sections during the band introductions early on the tour). Ten songs were played at every show, 25 only once on this tour, and nine only twice.

PARTIAL CREDIT

AS LONG AS I CAN BE WITH YOU
BOOM BOOM
CALIFORNIA SUN
CC RIDER
DANCING IN THE STREET
DIDDY WAH DIDDY
DOUBLE SHOT (OF MY BABY'S LOVE)
FIRE
HANG ON SLOOPY
HONKY TONK WOMEN
(I CAN'T GET NO) SATISFACTION
I HEAR A TRAIN
IKO IKO
IT'S ALL RIGHT
IT TAKES TWO
JENNY TAKE A RIDE
LAND OF 1,000 DANCES
LET'S GO
MY GIRL
OMAHA
PETER GUNN THEME
PIPELINE
RUMBLE DOLL
SURFIN' USA
TAKE ME TO THE RIVER
WOOLY BULLY
YOU CAN'T SIT DOWN

BY HAUKE PREUSS

ONE-OFFS

Brothers Under the Bridge	4/11/99
Dollhouse	4/24/99
War	5/16/99
Car Wash	6/13/99
I'm on Fire	6/17/99
Who'll Stop the Rain	6/26/99
Give the Girl a Kiss	7/29/99
Trouble River	8/1/99
Frankie	8/9/99
Jersey Girl	8/12/99
Rosalita	8/12/99
Little Queenie	9/21/99
The Fever	9/24/99
Soul Man	10/15/99
Sinaloa Cowboys	10/28/99
Follow That Dream	3/18/00
All Just to Get to You	4/17/00
Better Days	4/18/00
Idiot's Delight	4/25/00
Roulette	5/8/00
Gloria	5/22/00
Can't Help Falling in Love	5/27/00
Secret Garden	6/22/00
Lost in the Flood	7/1/00
Blood Brothers	7/1/00

PERFECT ATTENDANCE

TWO HEARTS	132
YOUNGSTOWN	132
MURDER INCORPORATED	132
BADLANDS	132
TENTH AVENUE FREEZE-OUT	132
LIGHT OF DAY	132
BORN TO RUN	132
THUNDER ROAD	132
IF I SHOULD FALL BEHIND	132
LAND OF HOPE AND DREAMS	132

TWO-FERS

Night	8/11/99 + 6/26/00
4th of July, Asbury Park (Sandy)	8/11/99 + 6/23/00
Does This Bus Stop at 82nd Street?	9/24/99 + 6/23/00
Raise Your Hand	8/27/99 + 9/25/99
Santa Claus is Comin' to Town	11/28/99 + 11/29/99
Dancing in the Dark	4/30/00 + 6/12/00
Viva Las Vegas	5/27/00 + 5/27/00
It's Hard to Be a Saint in the City	5/29/00 + 6/20/00
The E Street Shuffle	6/17/00 + 7/1/00

Out in the Street	127
The Ghost of Tom Joad	112
Prove It All Night	105
The Promised Land	95
Bobby Jean	90
The River	87
Working on the Highway	83
Darlington County	73
Ramrod	67
Mansion on the Hill	66
Darkness on the Edge of Town	64
Hungry Heart	64
Backstreets	58
Jungleland	57
Born in the U.S.A.	52
The Ties That Bind	49
Factory	43
My Love Will Not Let You Down	41
Where the Bands Are	30
Point Blank	26
Rendezvous	23
Trapped	21
Meeting Across the River	19
My Hometown	18
She's the One	17
Atlantic City	17
Cadillac Ranch	17
Don't Look Back	16
Independence Day	15
You Can Look (But You Better Not Touch)	15
Racing in the Street	15
Adam Raised a Cain	15
Spirit in the Night	14
Streets of Philadelphia	12
Stand on It	12
Because the Night	12
American Skin (41 Shots)	11
I Wanna Be With You	10
This Hard Land	10
Loose Ends	10
Downbound Train	9
No Surrender	9
Take 'Em As They Come	8
In Freehold	8
Further On Up the Road	8
Code of Silence	8
Sherry Darling	7
Growin' Up	7
Tougher Than the Rest	6
Lucky Town	6
Candy's Room	6
Something in the Night	6
Brilliant Disguise	5
For You	5
Back in Your Arms	5
Be True	5
New York City Serenade	5
Blinded By the Light	5
Human Touch	5
Dead Man Walkin'	5
Red Headed Woman	4
Incident on 57th Street	4
Lion's Den	3
Janey Don't You Lose Heart	3
The Promise	3
Mary Queen of Arkansas	3
Roll of the Dice	3
Another Thin Line	3

ALBUM CHARTS

To call this tour nostalgic might be unjustified, but a closer look at the material played suggests it's not too far-off. Songs from Springsteen's studio albums performed on the reunion tour:

Greetings from Asbury Park: 8 out of 9

The Wild, the Innocent and the E Street Shuffle: 5 out of 7

Born to Run: 8 out of 8

Darkness on the Edge of Town: 9 out of 10

The River: 11 out of 20

Born in the U.S.A.: 9 out of 12

Tunnel of Love: 2 out of 12

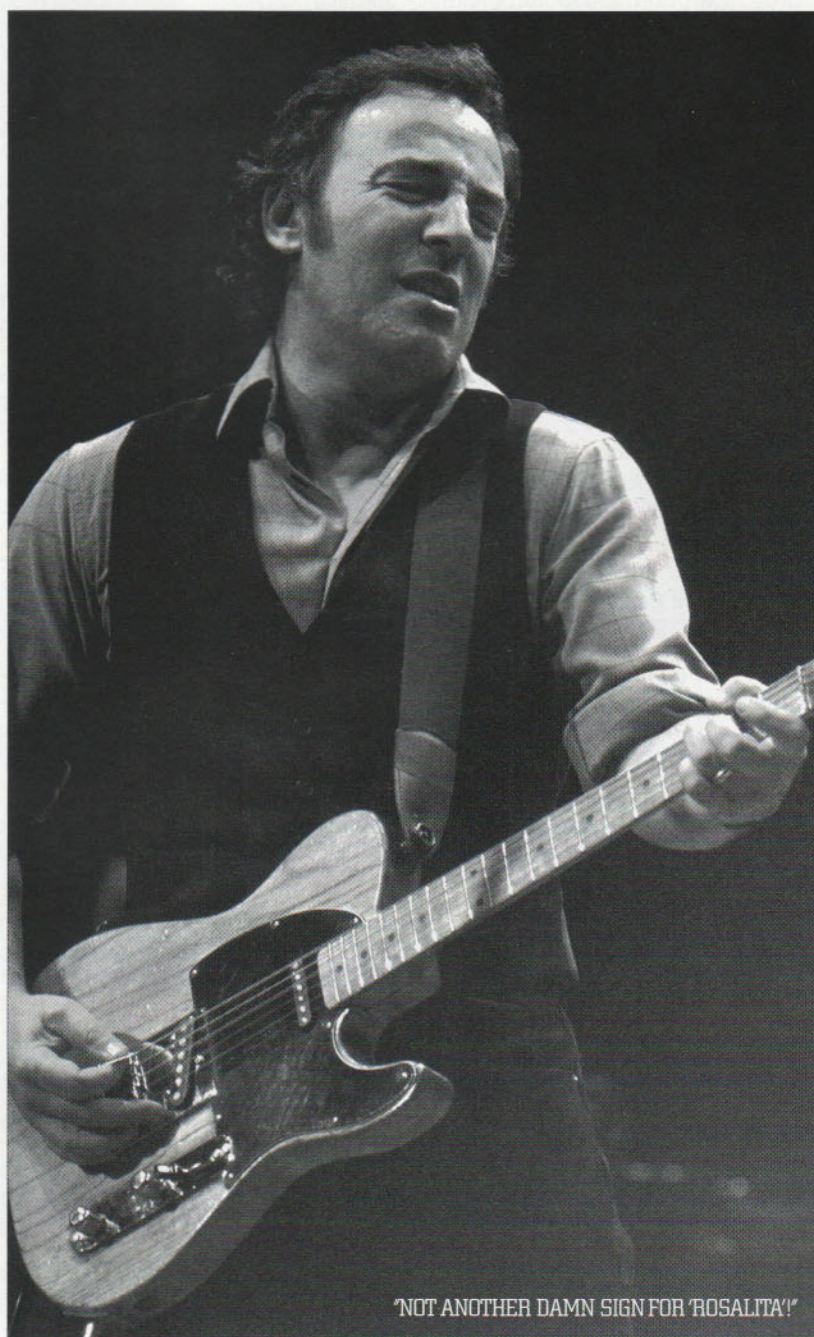
Human Touch: 2 out of 14

Lucky Town: 3 out of 10

From **Greatest Hits:** 4 out of 4

The Ghost of Tom Joad: 3 out of 12

Tracks / 18 Tracks: 21 out of 62 exclusive songs



'NOT ANOTHER DAMN SIGN FOR 'ROSALITA!'

PAUL JAY PLUTZER PHOTO

TOUR 1999-2000 • BY THE NUMBERS

COMEBACK KIDS

★ considers the break after the last E Street Band performance, while Springsteen himself has played the song in the interim, at a concert or a club show in the '90s.
† indicates a song not played in full on the reunion tour

Here's a good question: What was the longest period of time between Springsteen's performance of a song on a previous tour and its resurrection with the recent reunion? I could take a look at my notes and say: 32 years, one month, four days. Based on current knowledge it would be correct, because the only other record we have of the Moby Grape song "Omaha"—which was included in "Light of Day" in Oakland, 10/26/99—was a performance by the Castiles on 9/22/67. But then again, we're not even sure that the existing recording is actually from that 1967 Freehold show, let alone being able to tell on which other occasions the Castiles performed this song—or more than 20 others from their repertoire.

The '60s and early '70s will unfortunately remain a dark spot in Bruce history, but the lights quickly grow brighter. The more fame a performer gains, the more general interest rises, the more newspaper attention is given and the more people are ready to preserve the shows on tape, so more details on setlists are available. While the *Born to Run* and *Chicken Scratch* tours still remain mysteries in some areas, nowadays about 80 percent of what was played on the *Darkness on the Edge of Town* tour is known, more than 90 percent of *The River* tour, and close to everything from 1984 to this day.

What I'm getting at is that it will most probably be impossible to give a definite record of what he really played over the years in detail. So my attempt to trace the history of long-forgotten songs played on this tour cannot be flawless, but at least I hope it's as accurate as it can be at the moment. Twenty-eight songs made a comeback after more than ten years of absence from any Bruce Springsteen concert, and the list of comebacks grows if one considers the last E Street Band performance. The first prize, apart from the aforementioned "Omaha," goes to "Mary Queen of Arkansas" with 26 years and four days.

Mary Queen of Arkansas / 26 years, 4 days
March 10, 1974 - March 14, 2000

The E Street Shuffle / 24 years, 6 months, 15 days
December 2, 1975 - June 17, 2000

New York City Serenade / 24 years, 1 day
August 10, 1975 - August 11, 1999

★ **Little Queenie** / 23 years, 10 months, 27 days
November 24, 1975 - September 21, 1999

★ **Does This Bus Stop...?** / 23 years, 9 months, 25 days
December 31, 1975 - September 24, 1999

★ **Blinded By the Light** / 23 years, 5 months, 17 days
April 7, 1976 - September 24, 1999

Frankie / 23 years, 3 months, 17 days
April 22, 1976 - August 9, 1999

Don't Look Back / 22 years, 4 months, 13 days
March 25, 1977 - August 7, 1999

Lost in the Flood / 21 years, 10 months
September 1, 1978 - July 1, 2000

The Promise / 21 years, 3 months, 8 days
July 15, 1978 - October 23, 1999

Something in the Night / 20 years, 10 months, 17 days
September 15, 1978 - August 2, 1999

The Fever / 20 years, 9 months, 24 days
January 1, 1979 - September 24, 1999

Meeting Across the River / 20 years, 5 months, 21 days
January 1, 1979 - May 21, 1999

† **Double Shot of My Baby's Love** / 19 years, 3 months, 27 days
January 26, 1981 - April 22, 2000

Incident on 57th Street / 18 years, 9 months, 27 days
December 29, 1980 - September 25, 1999

★ **...Saint in the City** / 18 years, 8 months, 15 days
September 14, 1981 - May 29, 2000

Rendezvous / 18 years, 4 months, 12 days
December 31, 1980 - April 11, 1999

† **You Can't Sit Down** / 18 years, 13 days
September 8, 1981 - September 21, 1999

★ **4th of July... (Sandy)** / 17 years, 11 months, 3 days
September 8, 1981 - August 11, 1999

The Ties That Bind / 17 years, 10 months, 15 days
September 14, 1981 - July 29, 1999

★ **No Surrender (band)** / 15 years, 1 month, 2 days
July 2, 1984 - August 4, 1999

† **California Sun** / 14 years, 11 months, 22 days
October 26, 1984 - October 17, 1999]

Night / 14 years, 10 months, 13 days
October 29, 1984 - August 11, 1999

Candy's Room / 14 years, 9 months, 29 days
October 29, 1984 - July 27, 1999

Factory / 14 years, 4 months, 22 days
November 29, 1984 - April 20, 1999

Roulette / 11 years, 10 months, 25 days
July 14, 1988 - May 8, 2000

† **Can't Help Falling in Love** / 11 years, 9 months, 24 days
August 3, 1988 - May 27, 2000]

Stand on It / 11 years, 8 months, 20 days
October 31, 1987 - June 19, 1999

† **CC Rider / Jenny Take A Ride** / 11 years, 4 months, 17 days
April 22, 1988 - September 9, 1999

★ **Rosalita (Come Out Tonight)** / 11 years, 2 months, 27 days
May 16, 1988 - August 12, 1999

Be True / 11 years, 1 month, 21 days
June 15, 1988 - August 6, 1999

Raise Your Hand / 10 years, 10 months, 12 days
October 15, 1988 - August 27, 1999

War / 10 years, 7 months, 1 days
October 15, 1988 - May 16, 1999

Jungleland / 10 years, 6 months, 28 days
September 21, 1988 - April 19, 1999

OPENERS

Twenty-six different songs opened on this tour, with "My Love Will Not Let You Down" (European Champion) and "The Ties That Bind" (US Champion) leading, but also some surprises: Most of the songs that opened a show just once on this tour did so for the first time ever (with the notable exceptions of "Badlands", "Night," and "Incident on 57th Street", which where regular kick-offs in 1978 and 1975-76).

My Love Will Not Let You Down	38
The Ties That Bind	31
Don't Look Back	14
I Wanna Be With You	10
Code of Silence	7
Take 'Em As They Come	5
Adam Raised a Cain	4
Candy's Room	2
Backstreets	2
Further on up the Road	2
Another Thin Line	2
Rendezvous	(4/11/99)
The Promised Land	(4/26/99)
Badlands	(5/2/99)
Working on the Highway	(5/23/99)
Who'll Stop the Rain	(6/26/99)
No Surrender	(8/4/99)
Darkness on the Edge of Town	(8/9/99)
Night	(8/11/99)
Jersey Girl	(8/2/99)
Little Queenie	(9/21/99)
Growin' Up	(9/24/99)
Incident on 57th Street	(9/25/99)
Lion's Den	(2/28/00)
Roulette	(5/8/00)
Viva Las Vegas	(5/27/00)

POST-"TENTH"

Another place of honor came after "Tenth Avenue Freeze-out," when you could take a deep breath and wait for things to come—it was often the spot for something unique. *Tracks* material was a good bet, with "Where the Bands Are" topping the list, "Loose Ends" not far behind, and genuine rarities like "Dollhouse" and "Frankie." Ultra-rare 1992 material—like "Human Touch" and "Better Days"—was most often played here as well.

Where the Bands Are	28
Working on the Highway	25
You Can Look	13
Loose Ends	10
Sherry Darling	6
Downbound Train	5
Brilliant Disguise	4
Because the Night	4
Human Touch	4
Tougher Than the Rest	3
For You	3
Janey Don't You Lose Heart	3
Roll of the Dice	3
Red Headed Woman	2
Incident on 57th Street	2
She's the One	2
The E Street Shuffle	2
Dollhouse	(4/24/99)
Car Wash	(6/13/99)
Frankie	(8/9/99)
Better Days	(4/18/00)
Lucky Town	(4/22/00)
Be True	(6/3/00)
No Surrender	(6/15/00)
Saint in the City	(6/20/00)
Another Thin Line	(6/29/00)

ENCORE OPENERS...

Waiting for the lights to come up again after "Light of Day," what was the safest bet? Let's get ready to rumble! "Ramrod" barely beats out "Bobby Jean" (23 - 21), with "Hungry Heart" and "Cadillac Ranch" following.

Ramrod	23
Bobby Jean	21
Hungry Heart	16
Cadillac Ranch	12
This Hard Land	9
Stand on It	9
Streets of Philadelphia	8
In Freehold	8
Spirit in the Night	8
Further on up the Road	5
Backstreets	3
Out in the Street	2
Jungleland	2
My Hometown	(6/7/99)
Growin' Up	(11/15/99)
All Just to Get to You	(4/17/00)
Idiot's Delight	(4/25/00)
Lucky Town	(5/27/00)

AND CLOSERS

In all, 35 different songs were played in the encores, including "Land of Hope and Dreams," played at every show and the concert's natural conclusion. But while every show in Europe wrapped with that song, the U.S. tour brought the chance of an extra song to follow. The opening U.S. stand in New Jersey was the first to bring special show-closing treats. The 9/3/99 show in Washington, D.C., began the victory train of "Ramrod": 31 shows got kicked out with this song. Philly also got something extra at the last two shows: "Blinded By the Light" and "Raise Your Hand." "Blinded" returned to close shows in L.A., Oakland, and Cleveland. Another four made their way to the end, for a total of 12 different songs used to close the show. ➡

Land of Hope and Dreams	89
Ramrod	31
Blinded By the Light	4
Thunder Road	(8/6/99)
Sandy	(8/11/99)
Rosalita	(8/12/99)
Raise Your Hand	(9/25/99)
Santa Claus	(11/28/99)
Cadillac Ranch	(3/13/00)
Viva Las Vegas	(5/27/00)
Blood Brothers	(7/1/00)

TESTING...

Even with so many different songs on this tour, there could have been a whole lot more, judging by the material that was rehearsed before the tour in Asbury Park and in soundchecks. This list is far from complete, since these are performances that were not meant for the public, but these are some titles that emerged from behind closed doors or were played before open-air shows.

—with extra thanks to
Dan French

Originals

Streets of Fire
I'm a Rocker
Jackson Cage
Crush on You
Fade Away
Stolen Car
The Price You Pay
Nebraska
State Trooper
Cynthia
Glory Days
Living Proof
Leap of Faith
I Wish I Were Blind
Real World
All or Nothin' at All
My Beautiful Reward
Across the Border
Hearts of Stone
Restless Nights
A Good Man is Hard to Find (Pittsburgh)

Wages of Sin
Pink Cadillac
Seven Angels
Leavin' Train
Seeds
I'm Turning into Elvis

Covers

Bus Stop
Live For Today
Little Latin Lupe Lu
When You Walk into the Room
Heart Full of Soul
Look Through Any Window
Memphis
Hail to the Chief
Midnight Special
I Can Only Give You Everything
With a Girl Like You
Love is All Around



THE GUEST LIST

ROLL CALL

Quite a few friends joined Bruce and the band for a song or two over the course of the tour. "Hungry Heart" was by far the favorite—the song was performed 11 times with guests. As for return guests, Soozie Tyrell (fiddle) and Abby Weinberg (keyboards) each joined the band on three nights; Jon Bon Jovi, Elliott Murphy, Joe Grushecky, and Bruce's "Cousin Frankie," twice each. Frankie wasn't the only Springsteen relative to take the stage—one remarkable appearance occurred in Genova, Italy, June 11, 1999, when Bruce's mother, Adele, joined him for an Italian dance during "Tenth Avenue Freeze-out."

4/15/99 COLOGNE, GERMANY
Wolfgang Niedecken
"Hungry Heart"

4/28/99 LYON, FRANCE
Jon Bon Jovi
"Hungry Heart"

5/16/99 BIRMINGHAM, UK
Edwin Starr
"War"

5/27/99 GHENT, BELGIUM
Elliott Murphy
"Hungry Heart"
"Born to Run"

6/2/99 PARIS, FRANCE
Elliott Murphy
"Hungry Heart"

6/3/99 PARIS, FRANCE
Jean Beauvoir
"Hungry Heart"

7/29/99 EAST RUTHERFORD, NJ
Bobby Bandiera
Abby Weinberg
"Hungry Heart"

8/9/99 EAST RUTHERFORD, NJ
Steve Eitelberg
"Spirit in the Night"

8/12/99 EAST RUTHERFORD, NJ
Soozie Tyrell
"Factory"

Jon Bon Jovi
Richie Sambora
Melissa Etheridge
Abby Weinberg
"Hungry Heart"

8/27/99 BOSTON, MA
Peter Wolf
"Raise Your Hand"

9/3/99 WASHINGTON D.C.
Bruce Hornsby
Bonnie Raitt
Jackson Browne
Shawn Colvin
Mary Chapin Carpenter
Bruce's Cousin Frankie
"Hungry Heart"
"Red Headed Woman"
Cousin Frankie
"Ramrod"

10/15/99 PHOENIX, AZ
Sam Moore
"Soul Man"

10/28/99 OAKLAND, CA
Southside Johnny
"Hungry Heart"

4/17/00 AUSTIN, TX
Joe Ely
"All Just to Get to You"

4/22/00 RALEIGH, NC
Cousin Frankie
"Hungry Heart"

4/25/00 PITTSBURGH, PA
Joe Grushecky
"Idiot's Delight"

4/26/00 PITTSBURGH, PA
Joe Grushecky
"Hungry Heart"

6/20/00 NEW YORK, NY
Soozie Tyrell
"The Ghost of Tom Joad"

6/22/00 NEW YORK, NY
Soozie Tyrell
"Youngstown"
"The Ghost of Tom Joad"
Abby Weinberg
"Ramrod"

WOLFGANG NIEDECKEN

Since guesting with Springsteen and the E Street Band, Wolfgang Niedecken has been on the road with his band BAP for their 20th anniversary tour, the acoustic Tonfilm tour.



Beatles, the Stones, Chuck Berry and the Animals.

So far on the stripped-down Tonfilm tour, every show has been sold out and the reviews have been very good. People seem to understand the idea of the acoustic tour.

Yeah, the crowd is fantastic—before the shows we warn people that we don't play only our greatest hits, and that we need a little quiet in the show. But everyone feels good, and we're all very satisfied.

Was the idea for the acoustic shows inspired by Springsteen's Tom Joad tour?

Yes. The thing Bruce did in '95-'96 gave us the nerve and some inspiration for our tour. Another inspiration was Ray Davies, with his "Storyteller" concert.

In April '99, you were on the stage of the Arena in your hometown of Cologne, singing with Springsteen.

Oh yeah, that was great. We had a very good time onstage and backstage. A few days before the show he called me and asked me to sing "Hungry Heart" with him.

Do you look up to him, or is it more a kind of mutual respect?

No question about it—I may be a "star" in Germany, but he's a worldwide star, and I think I've learned more from him than he's learned from me. But we are just good friends, and many times we talked all night about everything. We like the same things, we like the same music and we have the same political point of view. He's not my hero, because we are the same age—our heroes are guys like Dylan, the

In 1995, you released a solo CD, *Leopardeffell*, with only Bob Dylan songs, sung in German. Can you imagine doing a similar record of Springsteen covers?

No, I would never do that—I think Springsteen songs are definitive and complete. Dylan wrote his songs, recorded them like he wanted to, and on his next tour he'd play the same songs totally differently. That means nothing about the quality of Dylan's songs, but they are just rougher than Springsteen's. I have too much respect for Bruce's songs, and I'm too afraid to make a fool out of myself. But we do play "Hungry Heart" at every concert.

Do you know members of the E Street Band personally?

Yes, I know Little Steven very well, I've known him longer than Bruce. In '86 I travelled with him through Germany to help him promote the Sun City project. I was very happy to meet him again last year—he remembers everything, and it was great seeing him again.

You're 49, have four kids, and you play many concerts every year. How do you connect family and rock 'n' roll?

Wonderfully. There's nothing more rock 'n' roll than my family. With four kids, you always have rock 'n' roll in your house.

—interview by Mario Herrmann



JEAN BEAUVOIR

It was a surprise to see you turn up at the E Street Band concert in Paris—where are you living these days?

Actually, I am spending a lot of time in Berlin besides my home in Florida. I don't get to see my good friend Little Steven very often, so I caught the Berlin show, the Stockholm show and, as I was doing some promotion

in Paris, I also went to the Bercy show.

Where you were onstage yourself for "Hungry Heart." How did that come about, and what was your guest spot like?

It was an honor for me to do the song with Bruce and the E Street Band. Minutes before the show, Bruce and Steven asked me if I would come up and sing the song. I was given my own mic and sang next to Bruce, but I didn't play guitar or anything. For the end of the song I went over to Steven and sang with him.

Did you have a chance to talk with Bruce or the band much before or after the show?

Yes, I've known Bruce and the band for many years, so at all the shows we got to spend time together.

You played with Steven as one of the Disciples of Soul—how was it performing with him again, and when was the last time you played together?

It was great! The last time we played together was in '96, when my group Crown of Thorns was the opening band for Bon Jovi. It was a cool bill—Crown of Thorns, Van Halen, Bon Jovi—and we did all of Europe. Little Steven did the whole tour as a special guest with Crown of Thorns, doing four songs a night. It was a lot of fun. He has been my close friend since the Disciples of Soul days. We speak very often and see each other whenever possible.

There are a lot of Disciples of Soul fans who'll love to get caught up on your recent activities—what have you been up to, and what's the best way for fans to get your music and stay informed?

I have been doing a lot of work in Europe. I wrote a song on the first European N'Sync album, a song called "Forever Young." I've recently released a new Crown of Thorns album entitled *Destiny Unknown*. Little Steven co-wrote three songs on the prior Crown of Thorns album, *Lost Cathedral*. I produced and wrote a track for



Marcus Schenkenberg called "La Chica Marita," which was featured on the soundtrack to the Robert DeNiro film, *Flawless*. I have a single coming out over here as Jean Beauvoir & Crown of Thorns, called "Here She Comes," which is featured in the new film *The Guilty*. I am also recording a solo "unplugged" record, with new material and some material from prior albums. It's due for release in Europe around January. I don't know about the U.S. as of yet. The best way for the fans to stay updated and to order records directly is via the web sites www.crownofthorns.com and www.jeanbeauvoir.com

—Interview by Chris Phillips



SOUTHSIDE JOHNNY

You played on "Hungry Heart" with Bruce Springsteen and the E Street Band on October 28, 1999, in Oakland. How did that come about, and how was it memorable?

It was Garry Tallent's birthday and his wife, Tammy, invited me out. We had a great time. Then we went to the show, and Bruce dragged me onstage. I sang half a verse of "Hungry Heart." The concert's a bit hazy, but we had great fun at the birthday party afterwards. The drunken speeches were really a lot of fun. Some were a bit odd.

Garry's been producing your long-awaited blues album in Nashville. How's it going?

Garry's moving into a new house right now, so it's chaos. But we finished the final mix on my new album. I've just got to sequence the songs and get the artwork together. It's time-consuming, but we hope to have the

thing out by Christmas. I promised it would be out in the summer, but they added to Garry's tour. Then we toured, then Garry went on vacation, then the engineer went on vacation. But that's the way we wanted it: a relaxed, do-it-yourself kind of thing.

I'm going to put it out on the Internet and sell it at shows. No labels—they're obsolete except for million-selling pop acts. But for marginal acts like me, they have no time. You get nothing but pressure from them, anyway. I'm much happier doing it this way.

I was just talking with Garry about how this was such an easy project. There wasn't a moment in the studio when it wasn't fun. Recording can be a dreary process. It's like, "God, if I hear that song one more time I'm going to kill myself." But it wasn't like that. The last album, *Better Days*, Steven did a great job with that. We're figuring out how to make recording fun. You go in

with real verve, and you hope to make the emotions you feel come through. That's hard to do when recording is a slog. This one wasn't a slog at all.

What's it sound like?

It has different styles of the blues, including rock 'n' roll and R&B. There's even a psycho-Cajun-rockabilly thing, as much as I can do that stuff. There are older blues songs I always wanted to do and some of my own songs that fit in the same vein. The songs we knew we were going to do, we knew where we wanted them to go, but we also cut tracks without any idea of the songs. It was like, "Let's try this in this key with this beat and do these chord changes." So we just played them, then I had to turn around and write lyrics. It worked out well, but it was very much an improvised free-form session like the way the old blues albums used to be made. They had an idea what they wanted to do, but it wasn't written down and arranged.

Give me a couple of originals and covers.

Originals include "Livin' with the Blues" and "Tell 'Em I'm Broke," which sounds like good old Jersey. Covers include Memphis Slim's "Mother Earth" and the R&B nugget "River's Invitation" by Percy Mayfield.

How have the fans reacted at your recent live shows?

The great thing is that the people who come see us are very loyal and tolerant. They're great. You can't ask for a better crowd. I never wanted to be a rock star with a letter-perfect band. I wanted to have more fun with experimentation and improvisation. Whatever happens, happens—more like a band on the fly. They all understand that. You can't ask that of a lot of audiences, but they've been great over the years. If not for them, I'd have been out of the business a long time ago. I owe them a lot.

—Interview by Robert Makin

JOE GRUSHECKY

Joe Grushecky's name was a notable one on the 2000 leg of the tour, not only for his guest spots at both Pittsburgh shows in April, but for two of the new songs debuted at Madison Square Garden. "Code of Silence" and "Another Thin Line" were both co-written by Springsteen and Grushecky.

How did your guest appearances come together?

He knew I was coming the first night, I took my family down and we sat through soundcheck. After soundcheck we talked for a while, and I went back to the dressing room and talked to Bruce, and he invited me to play. I thought I was going to do "Hungry Heart" the first night—I was surprised when he called for "Idiot's Delight."

Who decided the songs each night?

Well, he did! (laughs) Bruce decides. I was surprised, because when Bob Benjamin came and got me, he said, "They're gonna do one of your songs." I said, "What do you mean?" And then when I got up there, they told me [back-

stage] they were prepared to do "Idiot's Delight." We had talked about it a little bit, but I was surprised—I really thought it was going to be "Hungry Heart."

You just went on and played the song, no rehearsal? Right.

Did he do it in soundcheck with the E Street Band?

No, I don't believe so. It's a fairly easy song to play, sort of a blues-type thing that most musicians can play their way through—certainly guys as good as the E Street Band.

How cool was it to be onstage, and he plays one of your songs, in front of 20,000 people?

It was great, it was a big thrill. And they played it different than how we play it, so you had to pay attention to what was going on, to how Bruce was playing it and singing it. It was somewhat different—different tempo, different feel. I really enjoyed it, it was a lot of fun.

And did you expect to also play the second night?

The second night, I didn't see him, and I wasn't sure if I was going to play or not. They came out to do an encore, and actually Steve and Bruce called me. I was sitting fairly close to the stage, and they were pointing at me: "Come on, come on, come on, come on..." So it was a bit of a surprise, I didn't think I was going to play the second night. That night we did "Hungry Heart," and I was familiar with it because I thought we were going to do it the night before. I went through the guitar chords with Bruce backstage, so I knew basically what I was going to play.

Those two new songs that you wrote with him, when were they written?

We were working on the stuff over a period of a year or so. I can't tell you for sure when they were written because I wasn't there when he finished them. There were bits and pieces of things as far back as a year ago.

Were they meant for your album?

We were just writing together. When we started *American Baby-*

lon, we found out that we had a good rapport together—we did "Homestead," "Dark and Bloody Ground"—then we did a couple songs for *Coming Home*. Again, there weren't any specific plans for anybody to use the songs, it was just writing. That's basically what was going on.

What is the process when you write songs together—you write lyrics and he writes music, or...

A little bit of both. It generally boils down to me doing the lyrics, but it varies. When we did "Cheap Motel," I did a lot of the lyrics, he did some of the lyrics; I did some of the music, he did some. Our version of "I'm Not Sleeping," same thing, we switched back and forth. It's not cut-and-dried.

I saw you at one of the Madison Square Garden concerts. Were you supposed to play?

No, I was just coming up to see the show. I knew they were playing "Code of Silence," I was excited about seeing them play that one. We were playing New Jersey, and I wanted to see the last one or two shows, so it just worked out.

—interview by Salvador Trepatt

THE SPECIAL GUEST EXTRAVAGANZA IN WASHINGTON D.C., 9/3/99



JOE ELY

Joe Ely had just released *Live at Antone's*, his 13th album and first on Rounder Records, when he guested at the April 17, 2000 show in Austin, TX. For the first encore opener Bruce and Joe traded chops and licks on Ely's "All Just to Get to You." It wasn't the first time the two had collaborated, and from the results, let's hope it wasn't the last.

How far back does your relationship with Bruce go?

I think he came to one of my shows back in about '77 or '78. I heard that he was there, but I really didn't meet Bruce until the early '80s—about '83 or '84.

What's the backstory on your appearance together in April?

Well, I had talked to Terry Magovern a couple of days before, and... he told me when soundcheck was, (because) I had a book that I was going to give to Bruce. So I just went over and gave him this book... and he asked me if I wanted to do a song. I said, "Sure—I don't know what we could do, though." He thought of "All Just to Get to

ELLIOTT MURPHY

You've played with Bruce several times, including twice on this tour. How did that come together?

The first time I ever played with Bruce was in '92, in Paris. We never played together before. I'd been to a lot of his shows and he'd been to some of mine—I remember he came to a show of mine in Asbury Park in '78 or '79. It was funny, I got a call from Sony in '92, and they said Bruce was looking for me and he wanted me to come do a song with him. This was a big surprise, because I'd never sung with him before. I heard he was in London, and I heard he told somebody, "Hey, can you find Elliott Murphy? He lives in Paris and we're coming there." I'd just written him a letter, or sent him some new recordings, and luckily somebody at Sony knew me. So the first time we sang it was just me and him onstage at Bercy—20,000 people—it was pretty amazing.

How did it happen this time around? Did you know in advance?

No, not at all. I was in Ghent—I

think I was there recording, just doing something different—and I went back to see Bruce, just to go to the show, y'know, we started talking, and he said, "Hey, you wanna sing 'Hungry Heart'?" So I said, great! And he gave me the words, the four lines: "I met her in a Kingstown bar..."—it took me like three hours to learn these four lines (laughs). I was nervous! But the great thing: his stage is so nice, everyone up there is great, it's like walking into a really nice party. Everyone's happy to see you; the crew, Kevin [Buell] takes good care of you, everyone is great. I remember the first time I sang with him, Terry [Magovery] was walking me up to the stage, and he saw I was really nervous, and he said, "It's just like the old days." Made me feel better.

So I got up there and I did "Hungry Heart," and he asked if I wanted to stay up and play "Born to Run" on the guitar. And that was something. I said "okay!" and he said, "Stand over there next to Nils." I didn't realize it, but I was standing right in front of his Marshall amps. When he picked up that Telecaster and hit that first



chord, I went like two feet off the ground. It was the loudest thing I'd ever heard. That was thrilling.

Then when he came to Paris, I sang "Hungry Heart" again.

Were you surprised to play two nights?

Yeah, you know, I never expect him to invite me, it's always a surprise. Because I know how difficult it is when you do shows to have guests—sometimes you really don't want to interrupt the flow of the show. I think I've sung with Bruce about five times now.

The most fun was that Playpen show we did in Jersey.

But playing in front of 20,000 people?

It's amazing, really. Bruce has got the best fans, I really think, the best in the world. No, I've got the best fans, but after me.... he's got the best, and he's got a lot of 'em. When you look out there, it's an ocean. On "Hungry Heart," they sing every word. Every word almost to every song, and that's amazing. He's got the power.

—interview by Salvador Trepast

You" because he had sung harmony on it on my record [*Letter to Laredo*]. So I said, "Yeah, but your band doesn't know it," and he said, "Well, we'll work it out in soundcheck." He played it for the guys, and they got it, you know, in one time through. I couldn't believe it. Hell, it took me a year to write it (laughs).

Was it the only song you worked up in soundcheck?

Yeah, I didn't even expect that, really. I just wanted to see the show because I hadn't actually seen Bruce in about two years. In the middle-'90s we came across each other in Europe a few times.

From my seat I spotted you side-stage with your good friends and former Flatlanders, Butch Hancock and Jimmie Dale Gilmore. Was there any discussion of a full Flatlanders appearance that night?

Not really. You know, we were just having a blast watching Bruce and the boys give it hell. It would have taken a lot of rehearsal to work something up for all of us... Butch and Jimmie had never met Bruce before, and I just thought it'd be a good time for them to get together with him.

So, you're watching the show. "Light of Day" ends the regular set, and the band heads off stage... Take it from there.

Well, I'm back there and they're strapping a guitar on me. 'Course, I'm thinking that Bruce has been out there working for over two hours, and the crowd has just, like, completely gone mad. And I'm thinking, "Oh my god, I'm going out there now?" I mean, for me, it's hard to get yourself up for that much energy... in that coliseum, right after this amazing performance, and then go walk out there and be on that same energy level. So I was actually pretty terrified until the first note of the song. The hardest part was just being backstage. And then walking out there. Once the band kicks in, then you kinda feel, "Ah, I'm at home again."

So you were comfortable even though it wasn't your band?

Well, those guys... that's a mighty band. I knew they were gonna take it and run with it. I've played that song a couple of hundred times, but it's a little bit different when you're hearing another band playing it. I've found that the best thing to do is just roll

with it, like you're floating downstream.

Any mishaps?

There was one (laughs). Bruce was going to take the second verse. So I kinda backed up, and we were riffing in between the first and second verse, and he wasn't walking up to the mic (more laughter). And I just kinda looked at him, kinda raised my eyebrow, and he goes, "Oh!" We had an extra long riff there, but there wasn't any collision or anything. Nothing that anybody in the audience could've picked up on.

Much like Bruce, you're known for putting on a very high-energy show. How strange or difficult was it to play that one song and call it a night?

Well, after that I was about three feet off the stage, you know? My boots weren't touching the floor. And so it was a little hard... I was ready to go drive cross country or something! It was good fun and a really memorable night and great seeing him again. It's always great to get together with people you've played with before. A lot of times in the music world, you don't see

each other for a few years because everybody gets so busy in their lives. You don't always have a chance to just say hello, with everybody traveling so much.

Tell me a little bit about what happened after the show.

Well, that night was me and my wife's wedding anniversary, and Bruce toasted us backstage. We had a little toast with the Flatlanders and Bruce—it was a nice gathering. We've always thought of Bruce as kind of a Lubbock boy, even though he grew up in New Jersey. There's some kind of weird connection between the two places, we feel like. Maybe it's the fact that we just absorbed music from (such) vast sources, a combination of styles, and I think Bruce found that same kind of stuff to be fascinating. You know, it doesn't really matter where you are or where you're from, it's what you discover on your road.

You're older than Bruce, how come you look so much younger?

(Laughs heartily) It's all that truck stop food.

—interview by Andrew E. Massimino



SEARCHING FOR THE SPIRIT

OPINION BY
SEAN O'TOOLE

Okay, the tour's over, the dust has settled, and we all had a great time. We saw Bruce and the boys (and Patti) rock the house all over the U.S. and Europe. We called old friends, flew all over the place (some even across oceans), battled with spouses over the money spent, the time apart and the fact that we're never really gonna grow up. We're Bruce fans; we love his music, we love his message and we love the way he makes us feel. Or do we? Do we love his message, or did we love his message in days gone by? Do we love the way he makes us feel or the way he used to make us feel?

I think it's time we all fessed up: the reunion tour, though fun and even inspirational, was nostalgia. It was more about the past than the present—not to mention the future—and we really didn't feel the way we once felt. For a brief instant, Bruce and the band's performance of "Born to Run" may have transported us back to the time when we kissed that girl or took that road trip with our buddies, but let's not kid ourselves: It didn't speak to the people we are today as much as it spoke to the people we were.

And what's wrong with that? We sang along with "Thunder Road," we pumped our fists in the air during "Badlands," and we danced our asses off during "Ramrod." We went to work the next day and told everybody what a great show they'd missed and how you'd never guess the guy was 50 the way he was moving around that stage. And the band! Watching Bruce interact with Steve, Patti and Clarence; Nils' solo during "Youngs-

town," Max and Garry's steady backbeat, and the sweet notes played by Roy and Danny. Bruce played the role of the preacher, and we, the hopelessly converted, played the role of the devoted congregation.

And that's why it really wasn't like "the old days." Because in the old days—and I mean pre-1999—Bruce didn't play a role, and neither did we. He spoke to us through his music and his words, he meant every damn word, and we soaked it all up. We didn't grin, admiring the work of an actor playing the role of a preacher. Rather, we listened to someone who, magically, helped us see something inside ourselves. And it meant the world to us. The irony is that while Bruce wasn't playing the role of the preacher during the *River* or *Tom Joad* tours, we truly were an enraptured congregation; we felt his music physically, intellectually, emotionally, and, most of all, spiritually.

When I saw Bruce at the Ottawa Civic Centre as a 16-year-old in 1981, he introduced a song with a message about holding onto your dreams, saying you shouldn't let anyone tell you that what's in your heart is silly or worthless. I'll never forget the last words of that rap: "But sometimes, you gotta fight." Every kid in that place (and some adults) believed in himself or herself a little more because of those words; some of us even credit times such as those as crucial to our development, to our view of ourselves, and to our world-view. What Bruce said that night wasn't just inspirational, it was spiritual; those

words worked their way into our souls and resonated.

The same thing happened during the *Tom Joad* tour. In my mind the best rap Bruce ever delivered on a consistent basis was the one that preceded "Across the Border." He spoke of the effect that *The Grapes of Wrath* had on him and of Tom Joad's final words to his mother. Bruce

**KEEP YOUR
CHICKEN
SOUP FOR
THE SOUL
BOOKS, MAN;
WE HAD
BRUCE.**

recounted Tom's suggestion that maybe we're all part of "something bigger," that Tom's mother could take solace in the notion that maybe somehow, "in some fashion," we're all connected. Like the "you gotta fight" rap, those words, and the beautiful song that followed, fed the spirit. I don't know of a sweeter live Springsteen moment than when he took a step back from the microphone at the end of "Across the Border" and delivered that beautiful, haunting, plaintive howl. You couldn't help but feel it in your heart and soul. It was chill-down-your-spine, life-affirming, spiritual stuff, and it complemented the rap which preceded it beautifully; it was what made a Springsteen concert different and special. We weren't being preached to (at least not overtly), yet we

walked out of those concert halls feeling enlightened. Keep your *Chicken Soup For the Soul* books, man; we had Bruce.

Is Bruce capable of reaching us in that same way again? I think he is. The problem for the long-time, die-hard fans during the 1999-2000 tour was that he wasn't really speaking to us. The audience for this tour, I think, consisted of a lot of people who went because it was the hot show in town, because it was an event. Certainly the reunion tour attracted more of a "corporate" crowd than the *Tom Joad* tour did. For the die-hard lover of Bruce's stories, for the fan who knows all the words to everything from "Does This Bus Stop at 82nd Street" to "Highway 29," the *Joad* tour was it. Bruce has every right to bring his show and his message to the masses. But could you imagine if he'd played the *Border Suite* as the final four songs of the show to 20,000 people at Madison Square Garden? The steady stream of people heading for the concession stands during the quieter, more contemplative songs would have kept right on going out the door, into the night.

So how could we have expected to get that same feeling we got when we saw him years ago? We couldn't. I loved every minute of the eight shows I saw on the reunion tour. Really, I think the tour was meant for us to have some fun, to remember what it was like to be a kid and to feel that wonderful sense of community between Bruce and the band and the audience—something that was beautifully illustrated by the

lovely, communal performance of "If I Should Fall Behind." And while we felt the reunion shows emotionally (like seeing some old friends), intellectually (by understanding the message of community), and physically (by singing and dancing our asses off), we didn't feel it spiritually. To feel something spiritually, I think, we have to sense a certain degree of authenticity and in-the-moment immediacy. It's got to hit us now, and it's got to feel real—which is why when you talk to serious fans who saw shows from the *Darkness* or *River* tours (not to mention the pre-*Darkness* shows) and the *Born in the U.S.A.* tour, they'll invariably say that the magical moments weren't from the *Born in the U.S.A.* shows. Like the reunion tour, the 1984-85 tour was more of a show, Bruce was more of an "actor," and many fans were of the "I'm-here-because-of-the-buzz" variety. During both tours, Bruce recognized this and he played to it. He wasn't playing to the die-hards as much as he was playing to my friend Leslie—who knows all the words to "Bobby Jean" but has never heard of "Wild Billy's Circus Story" or "Straight Time."

If "Bobby Jean" and "Working on the Highway" haven't stood the test of time as well as say, "Racing in the Street" or "Atlantic City," at least in 1984 they were new: part of the here-and-now, of their time. Perhaps what the die-hards were feeling was a certain void: For the first time in Bruce's career, he was hitting the road in support of nothing—that is, if you don't count nostalgia. Even if *Tracks*, with its 25 years of material, was to be considered the "new release" that Bruce supporting with this tour, it was largely ignored on the setlists; indeed, as the tour made its way from Europe to the US, the selections from *Tracks* largely fell by the wayside. Sure we loved the stuff from the past; we just needed more from the present.

In a way, I think Bruce himself may have recognized this—especially since he performed a few new songs for

the New York stand. I couldn't help but think that by playing these songs, not only was Bruce throwing his die-hard fans a bone, but he was also re-casting himself in the role of the street poet and folk singer. Everybody knows that street poets and folk singers (think Lou Reed and Woody Guthrie) don't romanticize and reflect on the past as much as they catch what's floating in the air now and deliver it in a timely fashion—hence, the socially relevant (not to mention politically charged) "American Skin" and the aptly titled "Further on up the Road."

So why did so many "true" Bruce fans go to so much trouble and expense to catch so many reunion tour shows if they were simply feel-good trips down memory lane? I think it was because we were hoping that maybe we'd see the kind of intimate, spiritual show we knew Bruce was capable of delivering. And while we found that sense of community, we sensed that there was something missing; we couldn't quite put our fingers on it, but we knew. It was our first time seeing Bruce speak to who we were as opposed to who we are. It was hard to get used to.

The hardest part was that as much as we enjoyed the reunion shows, they didn't change our lives. They failed to enlighten beyond the sense of community, and they didn't prompt us to look at the world around us the way the previous tours did. Sure, we had a great time, but, really, the reunion tour was more for my friend Leslie than it was for me. And while I'm grateful to Bruce for giving us the gift of the reunion tour, my hope is that next time around—whether it be E Street Band, whatever band, or Bruce solo—there's less artifice, less of a "show," more stories, more immediacy and more new songs; indeed, more of a journey through the present than the past. It'd be good for the soul. 🐾

Sean O'Toole is a 36-year-old English teacher from Bracebridge, Ontario, who'll never forget "Incident" in Toronto.

YOU CAN'T TELL THE PLAYERS WITHOUT A SCORECARD: A 1999-2000 TOUR GLOSSARY

Each new Springsteen tour is guaranteed to bring a number of additions to the Springsteen fan's vernacular. While the Joad tour added "Border Suite" and the "C" word (it means "clean your room!") to many vocabularies, the 1999-2000 tour was notable for a number of linguistic additions as well.

TICKET DROP:

What it was not: Fans dropping their tickets.

What it was: Carrying on a tradition that dates at least as far back as the *River* tour, Springsteen's organization continued to make a limited number of good seats available before each show. While tickets drops often occurred at the venue box office in the several hours prior to the concert, tickets were occasionally released through Ticketmaster earlier in the day. Tickets drops ranged from the organized (Meadowlands) to the chaotic (Philly).

JAILBAIT:

What it was not: Girls aged 17 and under.

What it was: Floor tickets, rows 17 and under. Tickets (usually in the first 17 rows, though there were exceptions), theoretically limited to two per person (though there were exceptions), not mailed and available only through will call (though there were exceptions), accompanied by a wristband (though there were—not surprisingly—exceptions).

STAGE RUSH:

What it was not: Anything having to do with Geddy Lee.

What it was: The storming of the stage with the tacit approval of Springsteen's security. Originally limited to the first two or three rows and scheduled to commence at the close of the main set, by the Garden it had degenerated into a floor-wide free-for-all beginning less than an hour into the show.

MAN IN BLACK:

Who it was not: Will Smith, Tommy Lee Jones or Johnny Cash.

Who it was: Crew members spreading goodwill and a story-for-a-lifetime by roaming the nether regions of the arena's upper deck, offering to swap nosebleed seats for seats in the first several rows. Reportedly, the M.I.B. was known to favor attractive women, as there are few reports of unaccompanied men receiving ticket upgrades.

UPGRADE:

What it was not: Flying first class for the price of coach.

What it was: See "Man In Black."

RETROPSYCHEDELICIZED:

What it was not: Anything having to do with LSD or the Grateful Dead.

What it was: Usually followed "Pokemonized," "factionalized" and "fractionalized" in the "Light of Day" rap. Most likely derived from "psychedelicized," which appears in "Time Has Come Today" by the Chambers Brothers.

FIVE-PACK:

What it was not: What is left after your friend drinks 19 beers from the reasonably priced case you just purchased.

What it was: Youngstown / Murder Inc. / Badlands / Out in the Street / Tenth Avenue Freeze-out, played in that order on every night of the U.S. tour. Though there was more variation, much of the European leg had a full six-pack, with the addition of "The River."

MODEL A:

What it was not: A Ford; the first Mrs. Springsteen.

What it was: The "standard" set list enjoyed by many but derided as boring by some who felt compelled to see multiple shows on the tour.

AUDIBLE:

What it was not: Anything to do with Bret Favre or Connie Chung.

What it was: Bruce calling for a song not appearing on the set list. Fine examples include "Red Headed Woman" in Minneapolis, and "This Hard Land" for the overseas fans on the second-to-last night of the tour.

POGO:

What it was not: A comic strip by Walt Kelly.

What it was: The communal jumping (pogo-style, of course) toward the end of "Land of Hope and Dreams."

—Josh Jacobson



IS THAT YOUR FINAL ANSWER?

THE TOUR 1999-2000 READERS' POLL

No divining intent. No dimpled chads. No hanging chads. The only chad in this vote was Chad Rushing from Littleton, Colorado, who would've loved to have heard a full-band version of "Straight Time" (Question #3). Sure, some of these races were tighter than the E Street Band in Hartford last May. But one thing was crystal clear: *all* sides were represented: old fans, new fans, those who saw one show, and those who saw 100. I guess it's a little bit like that vote for President—everyone's vote counts the same. Except for those that came in from Florida, which were mysteriously placed in a lockbox and never opened (just kidding). All told, we counted almost 1500 ballots on this baby (thanks to Leannah Harding for all her help), and we thank each and every one of you for taking the time to participate. No chance for disenfranchisement here. If ever you thought your vote didn't count, just take a gander at the very first question—a mere 68 votes separate first and second place. So turn off the TV and put the cell phone down, kiddos. It's time for the poll-takin', calculatin', setlist-makin', 1999-2000 Tour-datin', *Backstreets* Readers' Poll.

1. TOP FIVE STANDARDS (SONGS PLAYED ON A REGULAR BASIS)

1. *Land of Hope and Dreams* (1019 votes)
2. *Youngstown* (951 votes)
3. *Badlands* (777 votes)
4. *Murder Inc.* (719 votes)
5. *Born to Run* (690 votes)

Next five: If I Should Fall Behind, Prove It All Night, The Promised Land, Tenth Avenue Freeze-out, Out in the Street

This is truly a testament to conscientiousness, awareness, and perspective by

some of the most loyal and dedicated fans in rock 'n' roll. Those things don't always go together. But let 'em talk "nostalgia tour" all they want, Bruce fans around the world used this forum to pronounce that their favorite "standard" of the recent tour was a song that no one had even heard two years ago. That's simply amazing. "Land of Hope and Dreams" resonated like few other tour-exclusive songs before it, and became the thematic centerpiece for the unnamed tour—what you might call an "overnight standard." And following close behind? A song from Springsteen's quietest and least commercial record, cranked up, re-interpreted, and new to the E Street Band. "Youngstown" came crashing down all around us, and we were stunned by its intensity. It's interesting to note that coming in sixth place is yet another song new to the band, re-interpreted, divvied up, and quickly revered as something special each night of the tour.

The final word from Matt Ditchey: "Too many standards. I would have preferred more variety."

2. TOP FIVE RARITIES (SONGS PLAYED INFREQUENTLY)

1. *Incident on 57th Street* (893 votes)
2. *The Promise* (786 votes)
3. *Lost in the Flood* (761 votes)
4. *New York City Serenade* (597 votes)
5. *Back in Your Arms* (573 votes)

Next five: Racing in the Street, Trapped, No Surrender, E Street Shuffle, Loose Ends and Something in the Night (tied)

There was a lot of unison on this one. The top four choices appeared collectively on an incredible number of ballots, many of them in the same order fashioned here. A ton of readers also chose the crowd recognition of these songs as some of their favorite moments of the tour. And plenty wondered aloud that since these rare treats were impeccably performed and thoroughly embraced, why then were they so... rare?

3. WHAT SONG WOULD YOU HAVE LIKED TO HEAR THAT WASN'T PLAYED?

1. *Kitty's Back* (255 votes)
2. *The Price You Pay* (143 votes)
3. *Glory Days* (119 votes)
4. *Rosalita* (93 votes)
5. *Jackson Cage* (68 votes)

Next five: Drive All Night, Living Proof, Happy, Streets of Fire, One Step Up

The overwhelming choice "for the aficionados out there" was one of the only three songs Bruce neglected to play from his first two records. (The other two, if you're scoring at home, were "Wild Billy's Circus Story" and "The Angel.") As for "Kitty's Back," Eric Voelcker of Hatboro, PA, puts it succinctly: "The band could *kill* this song!"

Our old friends and stalwarts "Rosalita" and "Glory Days" are well represented here, but the rest of the top ten is somewhat surprising, not to mention inspired. Three more songs from *The River* and the disc-4 *Tracks* tune, "Happy," are now serious candidates for handmade signs on the next tour. And it's interesting to note the very personal nature of four of the "next five" songs. That seems to speak to many fans' desires to witness Bruce in a more intimate and emotional light. Then again, one fan was deeply disappointed that Bruce didn't have a go at "Livin' La Vida Loca."

The final word from Craig Higson: "I would like to have heard any songs, if they were actually played here in Australia!"



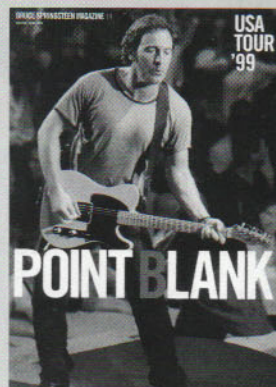
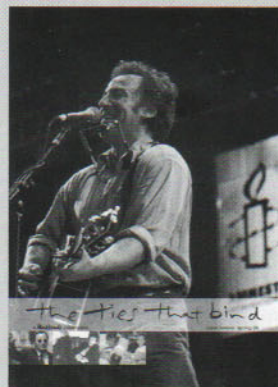
RARITY #3

ROSIE L. DARLING PHOTO

BY ANDREW E. MASSIMINO

EDITORS' PICKS

We asked our friends at other Bruce magazines around the world to weigh in.



EDITOR	Vito Gianfrate	Steven Jump	Salvador Trepas	Joan Colet
MAGAZINE	<i>The River</i>	<i>The Ties That Bind</i>	<i>Point Blank</i>	<i>The Stone Pony</i>
TOP 5 STANDARDS	My Love Will Not Let You Down Two Hearts Atlantic City Youngstown Tenth Avenue Freeze-out	Murder Incorporated Born to Run Badlands Out in the Street Tenth Avenue Freeze-out	My Love Will Not Let You Down Prove It All Night Two Hearts Youngstown Land of Hope and Dreams	My Love Will Not Let You Down Tenth Avenue Freeze-out Badlands Youngstown Land of Hope and Dreams
TOP 5 RARITIES	Incident on 57th Street The Promise Lost in the Flood Growin' Up New York City Serenade	Back in Your Arms Frankie Little Queenie Racing in the Street American Skin	Incident on 57th Street Prove It All Night The Fever The Promise Night	New York City Serenade Incident on 57th Street Rosalita Lost in the Flood The Promise
WISH-LIST	Detroit Medley	A new and imaginative cover!	Streets of Fire	Man at the Top
TO RETIRE	Bobby Jean	Thunder Road, Bobby Jean The River	Bobby Jean	Light Of Day, maybe
BEST STAND	Boston, MA	Philadelphia, PA	New York, NY	E. Rutherford, NJ
STRONGEST	New Jersey, 8/4/99	Philadelphia, 9/24/99	New York, 7/1/00	Milan, Italy, 4/21/99
WEAKEST	Munich, Germany, 4/13/99	Birmingham, 5/16/99	Zaragoza, Spain, 6/5/99 (or any "stadium" show)	Denver, 3/30/00
BACK IN TIME	Boston, 8/27/99		Philadelphia, PA, 9/25/99	E. Rutherford, NJ, 8/11/99
TOP 5 MOMENTS	<ul style="list-style-type: none"> • The Italian concerts • "No Surrender"—electric super-version, 8/4/99 • "Light of Day," 9/3/99 • "Tenth Avenue Freeze-out," 8/2/99 • Bruce hand-in-hand with the band, 7/1/00 	<ul style="list-style-type: none"> • Opening night in Barcelona • "American Skin" • Opening with "Badlands" in Manchester • When he thanked the foreign fans, 6/29/00 • The almighty mess that was "Born in the U.S.A.," 4/11/99 	<ul style="list-style-type: none"> • "Lost in the Flood," 7/1/00 • "Rendezvous," 4/11/99 • "Two Hearts," 4/9/99 • "Incident on 57th Street," 9/25/00 • "Racing in the Street," 6/26/00 	<ul style="list-style-type: none"> • The incredible first nights in Barcelona. • "Jungleland" in Milan • "New York City Serenade," 8/11/99 • "Viva Las Vegas," 5/27/00 • "American Skin" in New York
CONTACT INFO	ROSALITA CLUB c/o VITO GIANFRATE Via W. A. Mozart, 2 24036 Ponte S. Pietro (BG) - Italy rosalita@infosfera.it	BADLANDS PO Box 35 Cheltenham, Glos GL50 2YN ENGLAND Phone 01242 579425 Fax 01242 227393 badlandstttb@btinternet.com www.btinternet.com/~badlandstttb	POINT BLANK PO Box 23167 08080 Barcelona, SPAIN pb@buffalomail.com www.buffalomail.com/pb/pbe.htm	THE STONE PONY P.O. Box 61 08730 Els Monjos (Barcelona) SPAIN Tel / Fax 00 34 93 8980739 stonepony@ofitecnica.net www.ofitecnica.net/stonepony

4. WHAT SONG, IF ANY, COULD BE RETIRED?

1. Light of Day (358 votes)
2. None! (254 votes)
3. Hungry Heart (219 votes)
4. Bobby Jean (194 votes)
5. Thunder Road (146 votes)

Next five: Workin' on the Highway, My Hometown, The River (with long intro), Darlington County, Out in the Street

Whoa Nellie, did this category give us all cause to pause... and kvetch! You'd

think we were asking which page of the Constitution should be ripped up or something. "I can't believe you asked that." —Tom Grupp. "Perish the thought!" —Richard Horn. "Are you serious? That's blasphemy!" —Daniel Stewart. "Absolutely nothing! Say it again!" —Nancy Litchman.

It would be nice to say that cooler heads prevailed, but the sentiment was just as strong the other way. "'Hungry Heart.' Please!" —Carol Jude. And Robert Martino gets the last word on "Light of Day" when he says "Sick-of-it-ized!" It appears that the majority of the

votes for "Light of Day" were cast by those attending numerous shows, and the length of the preacher rant therein definitely factored in to the sentiment. Conversely, it seems like the fewer shows a voter attended, the more likely he or she was to vote "none." Draw your own conclusions.

And although they were never close to being in the top ten nominees for an early retirement, "The Ghost of Tom Joad" and "American Skin" each got a surprising number of votes. It's democracy in action, and it ain't always pretty.

(continued)

5. BEST STAND OF THE TOUR

1. Madison Square Garden (884 votes)
2. Philly (417 votes)
3. Meadowlands (220 votes)
4. Boston (123 votes)

Next four: Los Angeles, Chicago, Atlanta, Hartford

Like a holiday movie released just in time for the Oscar race, the shows at the Garden were certainly fresh in the minds of readers. As Bryan King of Austin, TX put it: "Emotion, surprises, and a band at the top of their game. What else could a fan want?" Since the day it was announced, this unique, unprecedented closing stand beckoned us from the end of the line like a dream just waiting to come true. Undoubtedly, this series of NYC performances lived up to the hype. In fact, the shows themselves transformed all of that anticipation into the realization of an artist and his band coming full circle, proving they still have more to give. Madison Square Garden was stampeded for ten shows over 19 nights in early summer 2000, and somehow even those not lucky enough to attend were touched by its relevance.

The final word from Robert Martino: "The band played at its peak. The perfect infusion of new material with old, to make for the most progressive concerts (and least nostalgic) of any prior stand on the tour. The intensity of these shows...was fueled by 'American Skin' (and) displayed a Springsteen concert reminiscent of years gone by."

6. STRONGEST SHOW OF THE TOUR

1. 7/1/00 MSG (346 votes)
2. 9/24/99 Philly (235 votes)
3. 5/8/00 Hartford (220 votes)
4. 6/4/00 Atlanta (109 votes)
5. 9/25/99 Philly (104 votes)

Next five: 10/23/99 LA, 6/12/00 MSG, 8/27/99 Boston, 8/11/99 Meadowlands, 8/12/99 Meadowlands

Saving the best for last? Was there ever any doubt that the final show of this tour would stand out for so many fans? Actually, yes. The same performance that blew away the competition in this category took a few knocks in the "Weakest Show" entry that follows. It's worth mentioning, if only to drive home the point that there's no such thing as consensus. Nevertheless, it was an inspiring performance from almost every angle—with luck, we'll get to relive all those angles on a DVD soon. The historical significance of the evening was only magnified by a rollicking version of "The E Street Shuffle" immediately followed by the outstanding,



nailed-to-the-wall performance of "Lost in the Flood." It was a very special night.

But let's face it, there were plenty of special nights to choose from for this question. The birthday show in Philadelphia (9/24) is already near-legendary, and it was only reinforced the following night when Bruce opened with "Incident." Then there's Atlanta on June 4: in one night, and after 14 months on the road, Bruce debuted two new songs. To general astonishment, one opened the show ("Further on up the Road"), and with great courage, another ("American Skin") held up a symbolic banner to New York City that said, "Ready or Not, Here I Come."

7. WEAKEST SHOW OF THE TOUR

1. NONE/Can't say (575 votes)
2. 11/21/99 Albany (94 votes)
3. 3/14/00 Little Rock (82 votes)
4. 4/9/99 Barcelona (58 votes)
5. 8/7/99 Meadowlands (51 votes)

Next five: 4/12/00 Nashville, 2/28/00 State College, 5/3/00 Toronto, 11/10/99 Indianapolis, 6/29/00 MSG

A solid testimony to an amazing live act and all their loyal fans: when asked to find the weak link in a grueling 15 month world tour, the overwhelming majority of voters replied, "Sorry, pal. Can't help ya

Backstreets EDITORS' PICKS

We're still not sure how our *Backstreets* roundtable managed to agree, but we did—on the standard poll questions and beyond. The consensus picks from *Backstreets* staffers:

TOP FIVE STANDARDS

1. **Land of Hope and Dreams** Springsteen's state of the union, the only new song until tour's end, and the regular closer—how many unreleased songs could carry that weight?
2. **If I Should Fall Behind** The E Street Band walks together again, and the beauty of this one—with so much history as subtext—never got old.
3. **Murder Inc.** With the triple-threat guitar and Max's drums taking it into overdrive, this decade-delayed rocker continues to make up for lost time.
4. **Youngstown** Coupled with "Murder Inc.," a solid, mind-blowing 15 minutes, night after night after night.
5. **Backstreets** The only song on our list not played every night. But who'd have guessed that this magazine's namesake would be played so regularly—in a "usual" spot, as well as an opener and an encore—in all its power and passion.

TOP FIVE RARITIES

To help narrow this one down, we chose songs that were played five or fewer times. We also selected those songs that, judging by their performances on the tour, could be played nightly and not wear out their welcome.

Lost in the Flood
Back in Your Arms
Night
Roulette
Human Touch

TOP FIVE "EVENT" SONGS

Call us heretics, but played every night some of these might become bombastic, even tiresome. Springsteen was smart to ration them accordingly, and there's no denying that these songs, played infrequently as they were, became *events*.

Incident on 57th Street
The Promise
New York City Serenade
Rosalita
Born in the U.S.A. (full band)

TOP FIVE "WISH LIST" SONGS

The single airings of songs like "Lost in the Flood," "Dollhouse," and "Frankie" left us wanting more. But many songs never even got played once. From the few unplayed early album cuts to the under-represented material from *Nebraska*, *Tunnel of Love*, *Tracks*, and the '90s in general, our wishlist was the hardest of these lists to narrow down.

1. **Kitty's Back** Yeah, but when?
2. **Living Proof** Arguably the finest moment from *Human Touch/Lucky Town*, it's just begging for the E Street treatment
3. **I Wish I Were Blind** Bruce and the band did rehearse this heartwrencher; with so little variation in the "Mansion" slot, it could've been just the ticket.
4. **Stolen Car (Tracks version)** This stunning arrangement has finally been released, Steve's back, he's got his mandolin... why not?
5. **Sad Eyes** Since it was a single overseas, anticipation was high for this one on the European leg. That it never made the set seemed a disservice to the single, and a disappointment all around.

BEST VENUES

- Europe: **Stadthalle**, Vienna, Austria
- U.S.: **MGM Grand Garden**, Las Vegas, NV

WORST VENUES

- Europe: **Halle Tony Garnier**, Lyon, France
- U.S.: **Staples Center**, Los Angeles, CA

BEST STAND

We're considering a stand more than two nights—rather than a "Show A" and "Show B," a chance to make a statement over a series of concerts.

1. **Boston, 1999** By far, and a surprisingly easy consensus. The Boston stand built dramatically, as the crowd and performances got better each night.
2. **Philadelphia, 1999** A close second, with a pair of heartstoppers at the end of the run, but the crowds and energy were not as consistent.

WORST STAND

Washington D.C. The final night brought some stellar guests and was the best of the three, but—especially immediately following Boston—the D.C. stand just didn't have it.

TOP FIVE CANDIDATES FOR RETIREMENT

At least for a while.

Thunder Road
Bobby Jean
Hungry Heart
Working on the Highway
My Hometown

STRONGEST SHOWS, 1999

In order of occurrence
Milan, Italy 4/20/99
Paris, France 6/3/99
Boston, MA 8/27/99
Philadelphia, PA 9/25/99
Columbus, OH 11/17/99

STRONGEST SHOWS, 2000

In order of occurrence
Kansas City, MO 4/9/00
Cincinnati, OH 4/30/00
Hartford, CT 5/8/00
Atlanta, GA 6/4/00
New York, NY 6/12/00

WEAKEST SHOWS

- Europe: **Lyon, France, 4/28/99** Bad venue, sloppy show.
- U.S. 1999: **Albany, 11/21/99** If Bruce and the band ever mailed one in on this tour, this was it.
- U.S. 2000: **Denver, CO 3/30/00** Like the weather outside, it was just a mess.

TOP FIVE FUNNIEST MOMENTS

1. **The bra incident, Cincinnati** Hands down the most hysterical moment on the tour. After a one-in-a-million shot lands a bra perfectly on top of Bruce's head, Bruce looks at Patti and does his best Stan Laurel.
2. **"If I Should Fall Behind" falls apart, Boston** On night four, the show's most touching moment became something else—same camaraderie, but to completely different effect.
3. **The coonskin cap, Denver** A spontaneous bit in the second show that couldn't later be recreated, though they tried.
4. **Patti's pelvic thrust, Denver** Also on night two, Patti begins what will become the rest of the band's equal opportunity hip thrusts for the rest of the tour.
5. **The Big Man solves a problem, Barcelona** Clarence needed to get to the mic, so he picked Nils up and put him out of the way to sing on "Out in the Street."

TOP FIVE MOMENTS

1. **"American Skin" debuts, 6/4/00** And the crowd sings "41 Shots" right back, a tour pinnacle before even one word of controversy was uttered.
2. **"Code of Silence" debuts, 6/12/00** Bruce's opening statement at the Garden a week later—after all the anticipation, babble from the press, and restraint from Bruce—was a perfect and cathartic response, kicking off one of more emotional and brooding shows of the tour.
3. **"Blood Brothers," 7/1/00** The sight of Springsteen and his Blood Brothers holding hands on stage was topped only by the new verse he wrote for the occasion, changing a strangely ambivalent song to a moving, fitting, and clear tribute.
4. **"Incident on 57th Street," 9/25/99** Not a bad way to open a show—with a fan-favorite not played in nearly two decades. As recognition swept the crowd in Philly, it made for one of the most dramatic and memorable moments of the tour.
5. **Bruce and Steve at the mic "Prove It All Night," "Two Hearts"...** Our top three moments may have occurred in the very last month of the tour, but this moment happened several times a night, *every* night. What it's all about.

TOP FIVE SPONTANEOUS MOMENTS

This was not a spontaneous tour as a rule, but it takes exceptions to prove the rule, doesn't it?

- "Light of Day" additions.** Beginning with "Pipeline," offered up by Nils in Paris (and continuing with other songs worked in: "Boom Boom," "Woolly Bully," "Jenny Take a Ride" and numerous others) "Light of Day" became one place in the show for the truly spontaneous.
- 6/24/99, Garry tries starting a "Fire"** in "Tenth Avenue"; the spark catches with Bruce and the band.
- 8/26/99, Bruce jumps into the crowd** for the only time on the tour, during "Working on the Highway" in Boston.
- 5/22/00, G-L-O-R-I-A**
- 7/1/00, The fans** chanting "E Street Band" on the tour's final night.

FIVE TIPS OF THE HAT:

- Springsteen and his organization went out of their way to accommodate and reward fans more than they ever have before. For these, we tip our hat right back.
- PREVIEW SHOWS** Inviting an audience in for the dress rehearsals in Asbury Park—and at a \$20 ticket price—embraced fans from the beginning.
 - THE JAILBAIT PROCESS** Not only did they try it, it worked, doing a remarkable job of keeping prime tickets in the hands of fans
 - THE MAN IN BLACK** Springsteen's legendary nosebleed-roamer continues to put fans in the front rows and give them a story to tell for the rest of their life.
 - GRANTED REQUESTS** Sure, Bruce may have pitched a fit over signs in the audience once in a while, but when he played a song like "Downbound Train," "Rendezvous," or "Be True" because a fan asked for it—well, that was just cool.
 - THE 2000 TOUR OCCURRED** Lest we forget, the tour very well could have ended in 1999 in Minneapolis. After a nail-biting wait, Bruce and the band decided they had more to say, and more places to say it. As great as 1999 was, judging by most of the top readers' poll picks, we hadn't seen nothin' yet.

JULY 1, 2000

STEVEN MARLIN PHOTO



there." We'll call this one the "Refuse to Choose" category from now on. Even those who went so far as to actually name names usually qualified it. Like Larry Thompson's take on Albany: "It really wasn't *that* bad." And barely a soul hinted at "the age factor" as having anything to do with the odd off-night, which makes sense when you think of the "birthday show" in the previous question. On the two nights immediately following the Boss hitting the big Five-O, he turned in a couple of his best performances of the decade.

Notable quotes: "What, are you guys kidding?" —*Sean Loughlin*. "None, dude." —*Dan Browne*.

The final word from Carol Jude: "On 6/17/00, the band and the crowd seemed tired. But like they say about bad sex or a bad Simpsons..."

8. IF YOU COULD GO BACK IN TIME, WHICH ONE SHOW WOULD YOU SEE?

1. 7/1/00 MSG (611 votes)
2. 9/24/99 Philly (283 votes)
3. 5/8/00 Hartford (146 votes)
4. 5/27/00 Vegas (135 votes)
5. 9/25/99 Philly (103 votes)

Next five: 8/12/99 Meadowlands, 8/11/99 Meadowlands, 4/9/99 Barcelona, 7/15/99

Meadowlands, 11/15/99 Cleveland

Take a look at how this list compares with the "Strongest Show" list—not many provocative choices, but sensible nonetheless. The only difference is that more people wanted to see the Vegas show than 6/4/00 Atlanta. Feelin' lucky? Or do we just give a slight edge to glitz over grit?

9. TOP FIVE FAVORITE "MOMENTS" ON THE TOUR

1. "Blood Brothers" (545 votes)
2. Seeing Bruce walk over to the piano, then play "The Promise" (431 votes)
3. Witnessing "American Skin" (363 votes)
4. The "E Street Band" chant on 7/1/00 (269 votes)
5. Nils' "Youngstown" solo, "every damn night." (213 votes)

Next five: Bruce on top of the piano in "Tenth Avenue"; "Incident" opening in Philly, 9/25/99; the camaraderie in "If I Should Fall Behind"; "Land of Hope and Dreams" (specifically: Max's intro, the pogo); "Light of Day" antics.

Raise your hand if you caught the harmonica or played Bruce's guitar on

"Working on the Highway." All those who were MIB'd, move to the left, and everyone who met Bruce and/or the band, please slide slowly to the right. You think Bruce was singing right to you? Or that he played "Rendezvous" because of your sign? Well, you may be right.... and you may be crazy. Are you tired of those (let's be magnanimous and call them) "humorous" comments overheard in the crowd? Or angered by the mad dash for beer and bathrooms during the slower numbers? You, my friend, are not alone: many readers voiced these triumphs and concerns as "personal" moments. But there's no need to get all uppity or self-righteous in this season of forgiveness and good cheer—so many different and specific moments from the actual concerts were also selected here, making this the most challenging category to tally. As the winter months accumulate and the weather outside turns frightful, we can all keep these warm thoughts dancing in our heads: from Nils' fiery solo on "Youngstown" each night, to witnessing one of the best rock 'n' roll outfits on the planet, rededicated, rejuvenated, hand-in-hand at the front of the stage, reborn. We have 132 reasons to be thankful this year and last, and by the look of it, a healthy "wish list" for next. Now, who is this "Kitty," and when is she coming back, for Pete's sake? ➡

QUESTION 10: READER TOP FIVES

TOP FIVE WISHES FOR CROWD CONTROL

1. No one allowed to leave their seats from start to finish
2. No beer sold after the start of the show
3. All cell phones, beepers, etc., confiscated at the gate
4. No "Rosie" signs allowed
5. Since we're wishing... M.I.B.s for everyone!

—Joanne Hindman

TOP FIVE MOST IMPROVED LIVE SONGS

1. Youngstown
2. Atlantic City
3. Brilliant Disguise
4. Working on the Highway
5. Adam Raised a Cain

—Dan Browne

TOP FIVE BEERS AT A REASONABLE PRICE

1. Coronas from my brother-in-law's car trunk in Washington D.C.
2. Heinekens at the Fours in Boston
3. The parking lot in Orlando, every stranger a friend
4. MSG—expensive, yes, but you can buy as many as you want in one trip, and they don't hassle you for ID when you're 40 years old.
5. Tampa, where it was so hot that any terms were acceptable

—Larry Thompson

TOP FIVE SONGS I WANT TO HEAR ON THE NEXT TOUR

1. The Price You Pay
2. Frankie
3. The Fever
4. Happy
5. Reason to Believe

—Paul Quarry

TOP FIVE NEW SONGS

1. American Skin
2. Land of Hope and Dreams
3. Code of Silence
4. Another Thin Line
5. Further on Up the Road

—Rebecca Riorden

TOP FIVE MISSED OPPORTUNITIES

1. Not taking the tour back to Europe once the band was on fire—the audiences there deserve it.
2. Not telling the Meadowlands audiences to shut the f**k up. [sic]
3. Not persisting with songs from *Tracks*
4. Not having a horn section
5. Not dropping in more covers (how about a Bruce does Elvis tour!)

—Phillip Shaw

TOP FIVE TRACKS SONGS NOT PLAYED

1. Cynthia
2. Wages of Sin
3. Restless Nights
4. Sad Eyes
5. Linda Let Me Be the One

—Matt Ditchey

TOP FIVE HUMAN TOUCH/LUCKY TOWN SONGS THAT SHOULD HAVE BEEN PLAYED WITH THE E STREET BAND

1. Living Proof
2. I Wish I Were Blind
3. Leap of Faith
4. Man's Job
5. Real World

—Greg Koslow

TOP FIVE COMMENTS FROM THE STAGE:

1. "The Boss Has Left the Building"—Little Steven in Vegas
2. "Home of Ben Franklin and Smokin' Joe Frazier"—Bruce in Philly
3. "Put those fucking signs down. I got a job to do."—Bruce in Jersey
4. "Get me that guitar!"—Bruce in Vegas, calling for "Viva" a second time.
5. "Get up off your ass—I can't abide a lack of commitment!"—Bruce in New Orleans

—Paul Murphy

TOP FIVE COVERS BRUCE SHOULD HAVE PLAYED

1. Higher and Higher / Jackie Wilson
2. People Gotta Be Free / Rascals
3. Good Love / Rascals
4. Lean on Me / Bill Withers
5. Drift Away / Dobie Gray

—Chuck Weinberg

TOP FIVE SONGS REARRANGED FOR THIS TOUR:

1. Youngstown
2. If I Should Fall Behind
3. Red Headed Woman
4. Mansion on the Hill
5. No Surrender

—Steve Mieczkowski

SONGS I'M GLAD GOT "LOST" IN THE "SHUFFLE"

1. Glory Days
2. Cover Me
3. Man's Job
4. Crush on You
5. Pink Cadillac

—Mark Burns

TOP FIVE AUDIENCE PARTICIPATIONS

1. "Tenth Avenue" horns fill-in
2. All of "Born to Run"
3. The "Badlands" chant
4. The "Out in the Street" chant
5. "Hungry Heart" first verse

—Tim Levine

TOP FIVE OPENING SONGS

1. Backstreets, 8/1/99
2. Incident on 57th Street, 9/25/99
3. Viva Las Vegas, 5/27/00
4. Code of Silence, 6/12/00
5. Jersey Girl, 8/12/00

—Robert Martino

WHERE YOU GUYS BEEN ALL THESE YEARS? YOU STILL LOOK (SOUND) GREAT!

1. Jimmy the Saint (Lost in the Flood)
2. Spanish Johnny (Incident)
3. Eddie (Meeting Across the River)
4. Billy (The Promise)
5. Little Angel (E Street Shuffle)

—Howie Chazanoff

TOP FIVE SOLOS

1. Nils in "Youngstown" (every time)
2. Max in "My Love" (every time)
3. Bruce in "Prove It" (every time)
4. Clarence in "Jungleland" (Milano)
5. Nils in "Lucky Town" (Bologna)

—Andrea Marangon

TOP FIVE "FREEZE-OUT"S

1. 7/24/99
2. 6/11/99
3. 9/25/99
4. 5/8/00
5. 6/17/00

—Bob Traeger

TOP FIVE COVERS

1. Gloria
2. Viva Las Vegas
3. Follow That Dream
4. Little Queenie
5. Jersey Girl

—Dave Christian

TOP FIVE OUTFITS WORN BY THE BAND

1. Wait, they wore pretty much the same thing every night...

—Ron Palermo

TOP FIVE SONGS THAT GET BETTER WITH AGE

1. Badlands
2. Because the Night
3. Racing in the Street
4. The Promised Land
5. Darlington County

—Stuart Levine

BEST TOUR DOWNLOADS FROM NAPSTER

1. "Freehold" from Jersey
2. "Further on up the Road" from Atlanta
3. "Land of Hope and Dreams" from New Jersey
4. "Prove It All Night" from Oakland
5. "American Skin" from Atlanta

—John O'Connell

TOP FIVE SAX SOLOS

1. Jungleland
2. Bobby Jean
3. Thunder Road
4. The River (in Milano)
5. Born to Run

—Stefano Mazza

TOP FIVE GEOGRAPHY LESSONS ON TOUR

1. Viva Las Vegas / Las Vegas
2. Lion's Den / Penn State
3. Streets of Philadelphia / Philly
4. Mary Queen of Arkansas / Little Rock
5. Cadillac Ranch / Dallas

—John Ward

Bryan King adds:

6. Freehold / E. Rutherford, NJ
7. It's Hard to Be a Saint in the City / Salt Lake City

TOP FIVE MOST RIDICULOUS THINGS TICKETMASTER AGENTS SAID TO ME

1. Ma'am, where would you like to sit?
2. Would the second row be okay?
3. This Bruce Springsteen fella sure is popular. We've had quite a few calls today.
4. Would you prefer to sit together or apart?
5. Thankyou for calling TicketMaster. We know you have a choice.

—Stacie Tobin

TOP FIVE SONGS PLAYED AFTER "TENTH AVENUE"

1. Loose Ends
2. Frankie
3. Incident on 57th Street
4. Human Touch
5. Better Days

—Flynn McLean

BOTTOM FIVE SONGS PLAYED AFTER "TENTH AVENUE"

1. Working on the Highway
2. Working on the Highway
3. Working on the Highway
4. Working on the Highway
5. Working on the Highway

—Flynn McLean



PARKING LOT VISIONARIES

BY MAGGIE POWELL

It's no secret that Bruce Springsteen has a unique fan base comprised of a legion of loyal supporters, many of whom have been around since the inception of his musical career. In the summer of 1999, when Bruce made his triumphant return to New Jersey with the E Street Band for their incredible run of 15 shows, that fan base staunchly rose to the occasion and honored Bruce by snapping up the tickets in record time and securing him yet another page in the music history books.

Until the summer of '99, although there had certainly been plenty written about Bruce's fans, no one had ever documented them on film. Coincidentally, three of the aforementioned fans also happened to be film producers and, working independently of each other, hit upon the same idea. Mike Sodano (Eventure Productions) as well as Michael Witmond and Jonathan Mendez (Stockton's Wing Productions) decided to take their camera equipment along to the Continental Airlines Arena's parking lot to capture the fervor and the emotions of that remarkable event.

The scene at what is still affectionately called "the Meadowlands" was one big rave-up: from the make-believe boardwalk—which came complete with arcades, food stands and tons of specially imported sand—to the countless tailgate parties. It was truly an education watching an endless stream of unassuming vehicles being expertly maneuvered into parking spaces and, within a very short time, transformed into self-catering picnic units like they were some sort of Barbie accessories. Multiply this scene by the capacity of the parking lot, add a sound-

track of every Bruce Springsteen song you can think of, and you'll have an idea of the spectacle that lay under the giant banner that proclaimed the sell-out shows. But underlying that spectacle were the individual fans, each with a unique story and connection to the power and the promise of Springsteen's music.

Greetings From the Parking Lot: The Springsteen Fanomenon (Eventure Productions) and *Tramps Like Us* (Stockton's Wing Productions), were both shot on location in East Rutherford, NJ, between July 15 and August 12, 1999. Both films, now available on videotape, star some of the faithful who journeyed from all over the world to witness the Springsteen and the E Street Band's historic homecoming shows. Without exception, all of those interviewed share their thoughts about what connects them to Bruce's music with heartfelt sincerity.

The producers have no professional connections with each other, but they do have two common denominators. Firstly, they are self-confessed, longtime fans of Bruce Springsteen's music. Secondly, it was the momentousness of Bruce's return to New Jersey with his original band that inspired them to document the occasion on film.

Both documentaries are presented in a thematic segment-style and focus on various levels and aspects of Springsteen fandom. They also feature some wonderful footage of the places that have been made famous because of Bruce's music, including Asbury Park, 10th Avenue/E Street in Belmar and of course, Freehold.

There are a few inevitable similarities between both projects, but overall they have been created from different perspectives, resulting in two separate works that clearly represent the individualism and personality of the producer.

GREETINGS FROM THE PARKING LOT: THE SPRINGSTEEN FANOMENON

Mike Sodano filmed over 25 hours of videotape in the Continental Airlines Arena parking lot, which he has since edited into this fascinating 60-minute documentary about Springsteen fandom. *Greetings From The Parking Lot* captures some of the passions and excitement of this momentous occasion and includes some very clever linkage. For example, during one sequence, the Left Foot club in Freehold is mentioned as one of Bruce's early haunts. By sheer coincidence, Mike ran into someone else who actually remembered going to the Left Foot. Side-by-side, the two comments make extremely interesting viewing.

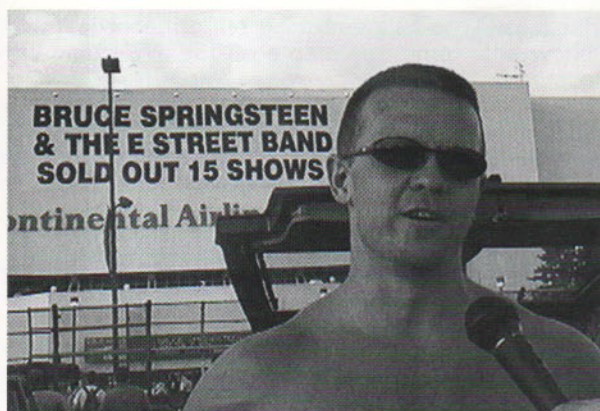
The visual appeal of the film is further enhanced through a "Greetings" postcard-style frame which accentuates the fans as they tell their stories. Add some written captions, a number of still photographs, a ton of enthusiasm and if you were ever in any doubt about the level of passion that Bruce's music evokes in his fans, you certainly won't be after watching *Greetings*.

When did the idea to make the documentary first occur to you, and what triggered it?

Mike Sodano: I've been producing various forms of media for the last 20 years or so: video, multimedia, live performances, etc. Mostly for corporate clients when they need to market, sell, train or announce something. It was time for a change. I wanted to produce something that had a longer shelf life. They always say, "start with something you know" when it comes to creating art. It just so happened that, timing being everything, Bruce announced his concert dates at the Meadowlands and the tickets sold out in hours—300,000 of them! To my knowledge, nothing had ever been documented about Bruce from the fans' perspective. I wanted to hear from the fans why 300,000 tickets could sell out so quickly. I knew why I was a fan, but why were all



JOHN CAVANAUGH PHOTO



Left: Stills from Greetings From the Parking Lot: The Springsteen Fanomemon.

these other people fans? So we set out to document the event. What we got on tape was a fascinating story of why fans still connect so strongly to this performer, as told in their own words.

I found some of the comments very moving. Were there times when you had to call "cut"?

MS: I can't tell you how open and vocal Springsteen fans are—they definitely can craft a sentence and a story in an eloquent fashion. And most everyone was so eager to talk, it made my job that much easier. I instinctively knew when we had a pearl from someone, and there was always a natural break that prevented me from ever having to actually stop someone.

Did the number of people who compared seeing Bruce to a "religious experience" surprise you?

MS: In direct answer to your question, no, I wasn't surprised, because "religious experience" is a phrase that immediately captures a picture or visual of what you're talking about. That said, I personally tend to frown on the term "religious experience" because it has such a potentially negative meaning (for people who have never been to a show) and I don't think Bruce would necessarily like that connotation. However, the idea that most people feel like he's talking directly to them, he's connecting immediately with you, he's making the arena feel like a small group of people—now those are qualities unique in the world of live performance, I believe, and that is the magic of Bruce. That said, his shows on the tour 2000 have focused on the "rock and roll revival" spirit, but that shouldn't be confused with "religious experience."

Does this match your own feelings about seeing Bruce perform? If not, how would you describe going to see his shows?

MS: The first time I saw Bruce was in 1978 at the Garden. I was sitting on the floor with a ticket that cost \$9.50! I had not been a Springsteen believer, mostly because I thought it was a lot of hype. Of

course, I liked the *Born to Run* album, and selected songs of his earlier works, but I was not a huge follower.

After that show at the Garden, though, he had me hooked for life. It was the most amazing performance of music I'd ever heard. My jaw was open the whole show—back then it was more like four, four-and-a-half hours with an intermission in between sets. He had so much passion, and so much feeling behind the music. And he would tell the most amazing stories that led up to the songs. It wasn't anything I'd ever seen before. And the band played with such dedication that you knew what was up on that stage was something special. And, in my opinion, he hasn't lost it. It's amazing that after all these years he is still true to his music, his art and his fans.

Have you had any feedback from the Springsteen camp about your work? I mean this both from a technical point of view as well as from the fact that part of the proceeds from the sale of the tape are being donated to charity.

MS: I had gone down to New Orleans to see the show there. I was catching the early morning flight the next day to come home, and I met one of my friends at the airport. Also on our flight were Max [Weinberg] and Roy [Bittan]. Max came by and put his stuff over by us, and we started talking with him. My friend said that he was at all the Meadowlands shows, and Max seemed astonished. Then my friend said that there was a documentary about the fans there, and Max said, "Yeah, the guy sent a copy of it to Bruce, and we all watched it. Bruce really got a kick out of it." My friend pointed to me and said, "Well, this is 'the guy'!" And Max thanked me for telling the story.

So, yes, Bruce and the band have seen it and have gotten a "kick" out of it. Unfortunately, that's all I know for now. They've been pretty busy lately (laughs).

Did you have any contact with the people you interviewed beforehand, or, was speaking to them something that just happened spontaneously as you were passing?

MS: That's probably one of the most amazing aspects of this project. We knew no one, planned with no one, and had no previous contact with anyone before we invaded the parking lot. When we first hit the pavement on July 15, we were, frankly, very cautious. We didn't know what to expect, and with everyone partying, who'd want a microphone stuck in his or her face? We thought we'd be continuously rebuffed. Of course, we were proven very wrong!

It was funny, actually. We started by trying to "size up" different people just by looking at them and "guesstimating" that they'd be interesting to talk to. Boy, were we wrong. Sometimes the most unassuming people were the ones who had the best quotes. Other times we were flagged down by people who saw us walking up and down the aisles of the lot with the equipment. We were obvi-



ously not there to party like everyone else was, so people were curious. Every now and then, if we interviewed someone on one day, they'd see us the next day again and point us to a friend of theirs who they thought would make a great interview. Sometimes it worked, sometimes it didn't. Everyone we met in the parking lot and managed to have a continuing dialog with have remained good friends, and we've managed to continue to bond with them throughout the New York stand. And that's one of the best outcomes of the documentary.

Looking forward, would you consider making a "Volume Two," or was this always destined to be a one-off project?

MS: We never really meant this to go much further than one documentary. After reviewing all the footage and compiling it the way we did, I think we told the story that we set out to tell. I'm not a big proponent of milking a good idea and diluting the original premise.

However, one thought we had was to use some of the footage as a longer piece on fandom in general. Perhaps make it more educational or for museum use. But since that has an even smaller potential audience, it may be a while before we start that project.

Of all the things you've undertaken in your career to date, where would you place the *Greetings* documentary on a scale of one to ten for sheer job satisfaction?

MS: I'd probably place it at 11. It's a heartwarming feeling to be known as "the *Greetings* guy." People have come up to me at concerts where I've been introduced as the producer of the documentary and have waxed eloquently about the project, thanking me for putting it together and finally having something to show people when they ask about their fanaticism about Bruce.

Greetings From the Parking Lot has truly done what I set out to do, and given me the impetus to continue to produce documentaries. There's nothing more satisfying to hear from people than that you've stirred something in them, positively or negatively, about your work. It starts a dialog. And that's what communication, no matter what the medium, is all about.

Greetings From the Parking Lot is available in both PAL and NTSC formats for US\$24.95 through www.greetingsparkinglot.com, or call Eventure in New Jersey at (888) 888-5586 for further ordering details. A portion of the sales go to the Community Foodbank of New Jersey.



Michael Witmond and Jon Mendez shooting for *Tramps Like Us*.

TRAMPS LIKE US

Tramps Like Us had its screen debut at the Stone Pony's Memorial Day celebration at the end of May 2000. It begins with the sun rising above the lower Manhattan skyline as the voice of WHDA-FM DJ Tarrie Carr reminds her early morning listeners of the significance of the date—July 15, 1999, opening night. *Tramps* is presented in topical segments, between which, Michael Witmond narrates a Springsteen story that details Bruce's unprecedented connection with his fans. Besides the many Bruce-related stories, this 60-minute film also covers some of the major experiences that are associated with going to see Bruce's concerts, e.g. "The Drop Line Experience" and "The Man in Black Experience." One of the more noticeable faces appearing in *Tramps Like Us* is the ultimate Bruce look-a-like, Mike Wurtele. Mike wrote a song called "Hey Bruce," which tells the story of the night he met Bruce Springsteen outside the Stone Pony, and it provides fitting background music for this particular sequence. The film also features some excellent still photography by John Cavanaugh, and includes additional Asbury Park and Freehold footage of the 200 European fans who visited the Shore in September of 1999.

When did the idea to make the documentary first occur to you, and what triggered it?

Michael Witmond: After Jon [Mendez] and I scored tickets for 12 of the 15 nights at the Meadowlands via

Ticketmaster, we were constantly discussing the upcoming shows. We knew the shows were going to be special and assumed people would be coming to New Jersey from all over the world. Jon suggested we combine our passion for Springsteen with our desire to produce a film. We talked about the great Springsteen-related stories that we had and were sure other fans had amazing stories also. I must admit I was still skeptical about the idea until we ran an ad in the spring issue of *Backstreets* and posted a message on Luckytown Digest looking for participants. The E-mail address we set up, dukestreetkings@home.com, was flooded with replies. If I showed you some of the elaborate, heartfelt letters we received via e-mail, you'd get choked up with emotion. Needless to say, that convinced me that the idea was a good one.

Jon Mendez: I had seen *Tie-Dyed*, a documentary about Dead Heads, on Public Television and heard about a similar film on fans of Kiss. Michael and I have always been interested in film and filmmaking, and it just seemed like a perfect opportunity to try our hands at it. I really felt that, being such huge Bruce fans—at the time, we had each attended more than 120 shows—we could bring a special background and passion to the process. And most of all I felt that there were important stories to be told here.

How did you approach the people who appear on the tape?

MW: We set up a majority of the interviews via e-mail or telephone, for those

that responded to the *Backstreets* ad or the posts. We set up a date and time with about 75 people and gave them a list of topics to think about prior to their interview. Of course, once we were set up in the parking lot we invited anyone to stop by and take part in the project. We interviewed over 125 people, including fans in the parking lot as well as European fans touring the Jersey Shore.

What made you select them?

MW: Everyone we interviewed seemed to have an interesting story to tell. As I said, that's why we made the film in the first place. But the interviews we chose fit into the particular segment of the film in which they appear.

JM: We felt strongly as filmmakers that there needed to be some kind of segmentation to the film so the viewer would not just hear story after story. We wanted to keep a topic for a particular segment and focus the stories around that. After all, it's not easy to sit through 15 minutes of talking heads, let alone an hour. We felt the segments made the film more compelling.

Did you have any difficulty actually getting the people to talk to you?

MW: Not really. I think people are proud of the passion they have for Springsteen, and it made them feel good to talk about it.

JM: I agree—and passion is really what this film is about. I have had people who are not at all familiar with Bruce's music tell me that they enjoyed the film because it is as much about passion as it is about Bruce, his music or his fans.

Were there times when you had to call "cut"?

MW: Absolutely. But it was tricky, because we wanted to capture the raw emotion, and we never knew what a subject was going to say next, so we didn't want to cut them off. We let people ramble for that reason, and we got some great stories that way.

JM: There were also some people whom you had to draw their stories out of—and some of those turned out to be the best interviews.

How did their comments and reactions compare to your own feelings as far as Bruce's music is concerned?

MW: In the past, I had read interviews with fans saying that Springsteen seems to be singing directly to them. That Springsteen is like a best friend that they've never met. I think people become possessive because of that connection. I probably used to feel that way, but while making this documentary I realized that there are a lot of people that feel as strongly as I do about the guy.

JM: What was most amazing to me

was meeting people from literally all over the world who came to my hometown and brought with them a shared passion for Bruce. Having the opportunity to talk with them and ask them questions pertaining to Bruce and his music that Michael and I had asked each other for years. Their answers may have been different than mine or Michael's, but the emotion and depth of conviction that these fans had was universal and shared by Michael and myself. It was a once-in-a-lifetime experience, and one I'll remember and cherish forever.

Have you had any feedback from the Springsteen camp about your work?

MW: Not yet, but we're hoping to be able to include some music and concert footage in the final product.

JM: We would just like him to view it. Of course we'd love to ask him some of the same questions too.

Looking forward, would you consider making a "Volume Two," or was this always destined to be a one-off project?

JM: I think of this film as capturing a particular moment of time. A historic stand of concerts for a historic band at a historic time of their careers. I think the film will be most interesting years from now as a sort of rock 'n' roll time capsule.

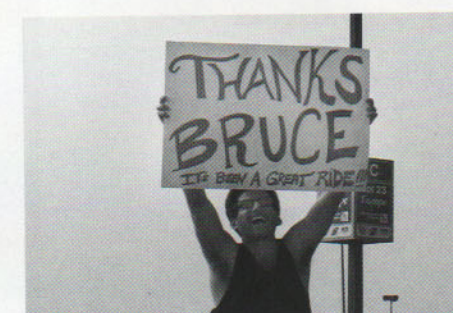
Of all the things you've undertaken in your career to date, where would you place the Tramps documentary on a scale of one to ten for sheer job satisfaction?

JM: I'm so proud of the film, especially considering our limited resources. For sheer job satisfaction, I rate it a nine. If we were able to expand the scope of the film by adding Bruce's music it would be a ten.

MW: Let's put it this way. Jon and I got to the Meadowlands before every show at about 3:30 pm. Filmed until about 7:30 every night, then went inside and saw the show. The next morning we got up for our day jobs and did it all over again for the next concert. We did this for all 15 shows. Little did I know then, that would be the easy part. In the fall I quit my job to edit the film. I would spend eight hours a day editing the film and then drive to Jon's apartment to go over the dailies. And I would walk out of the editing studio as happy as I've ever been in my life. So it was a labor of love that I am so glad I had the opportunity to do.

Tramps Like Us is available in both NTSC and PAL formats for US\$30 through www.trampslikeus.net, or call Stockton's Wing Productions at (973) 992-9877 for further ordering details.

Below: Stills from *Tramps Like Us*.





E STREET GALLERY

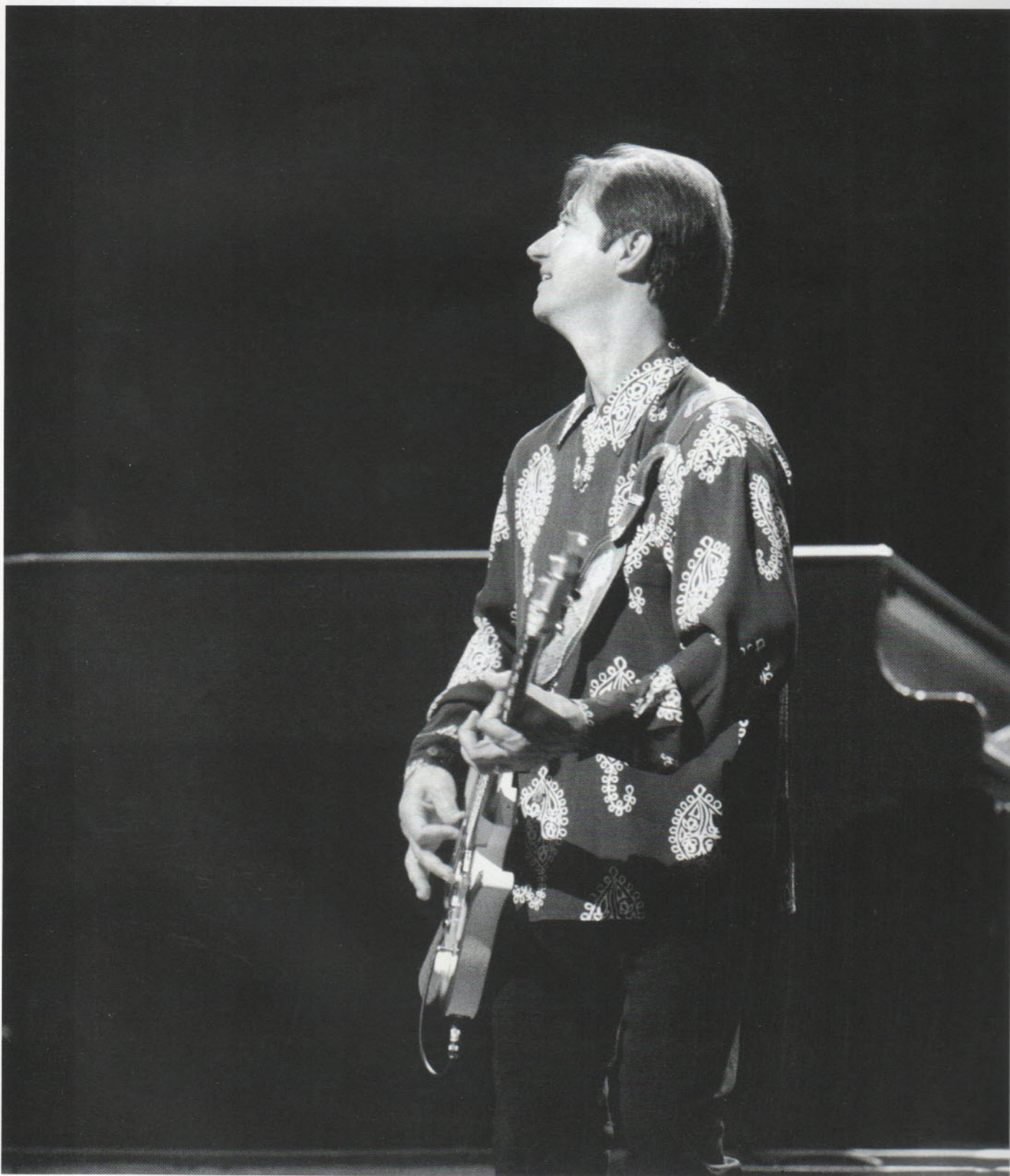
THE HEARTSTOPPING HOUSEROCKING EARTHSHAKING
HISTORYMAKING MOTHER@#%!ING LEGENDARY
E STREET BAND... THE E STREET BAND!



"THE E STREET ENGINE" photo by Rocco Coviello

SOUTHERN MAN FOUNDATION OF THE E STREET NATION TENNESSEE TERROR MR.... GARRY W. TALLENT

FIRST E STREET PERFORMANCE: November 12, 1972
INSTRUMENTS: Bass guitar, upright bass
SPOTLIGHT SONGS: The Ghost of Tom Joad, Fire
EXTRA-CURRICULAR ACTIVITY: Record producer and recording studio co-owner, Moondog Music in Nashville, TN.



HARRY SCOTT PHOTO

TOUR 1999-2000 • E STREET GALLERY



MINISTER OF THE BIG BEAT SECRETARY OF SYNCOPIATION STAR OF LATE NIGHT TELEVISION THE MIGHTY MIGHTY... MAX WEINBERG

FIRST E STREET PERFORMANCE: September 18, 1974

INSTRUMENTS: Drums, percussion

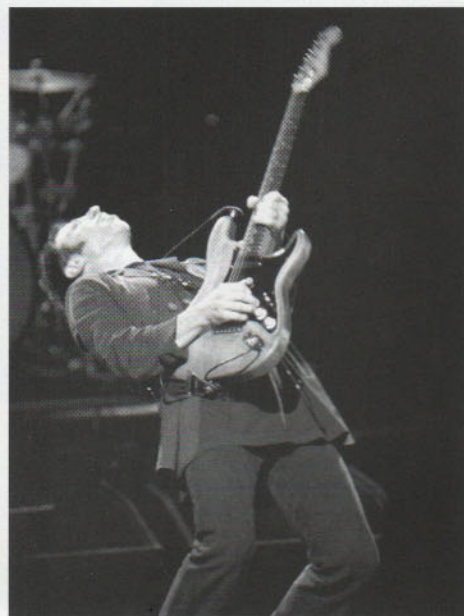
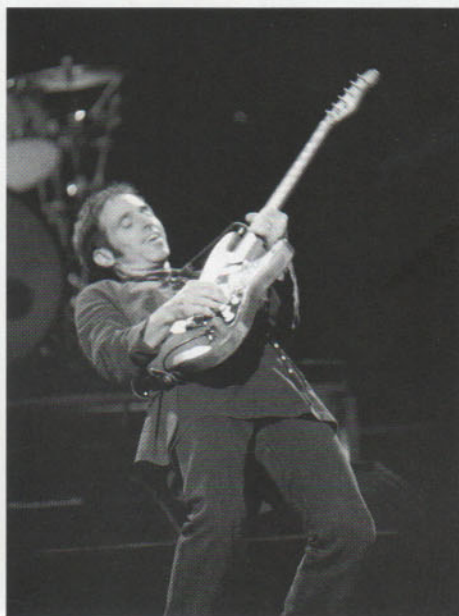
SPOTLIGHT SONGS: Land of Hope and Dreams, My Love Will Not Let You Down

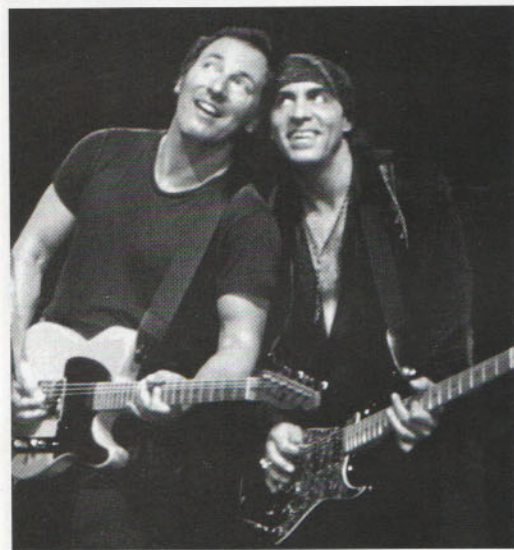
EXTRA-CURRICULAR ACTIVITY: Bandleader and musical director for *Late Night with Conan O'Brien*; the Max Weinberg Seven's debut album was released this fall.



GUITAR MAN SECRETARY OF HEART AND SPIRIT GODFATHER OF GUITAR THE GREAT... NILS LOFGREN

FIRST E STREET PERFORMANCE: June 8, 1984
INSTRUMENTS: Guitar, pedal steel, vocals
SPOTLIGHT SONGS: Youngstown, Factory
EXTRA-CURRICULAR ACTIVITY: A lengthy and remarkable solo career, as well as work with Neil Young, and his own band, Grin. Look for a new solo album in the spring of 2001.





FIRST E STREET PERFORMANCE: July 20, 1975
INSTRUMENTS: Guitar, mandolin, vocals
SPOTLIGHT SONGS: Two Hearts, Prove It All Night
EXTRA-CURRICULAR ACTIVITY: Solo career as Little Steven, with a recent fifth LP, *Born Again Savage*; record producer; ongoing role as Silvio Dante on HBO's *The Sopranos*.



SOUL MAN KEEPER OF ALL THAT
 IS RIGHTEOUS ON E STREET STAR
 OF *THE SOPRANOS* SILVIO SILVIO
 SECRETARY OF FRIENDSHIP AND
 FAITH LITTLE... **STEVEN VAN
 ZANDT**

JOHN CAVANAUGH PHOTO

HARRY SCOTT PHOTO

DEAN OF THE UNIVERSITY
OF MUSICAL PERVERSITY
SECRETARY OF INTELLIGENCE
THE ILLEGITIMATE LOVE
CHILD OF JERRY LEE LEWIS
AND LIBERACE PROFESSOR...
ROY BITTAN

FIRST E STREET PERFORMANCE: September 18, 1974

INSTRUMENTS: Piano, synthesizers

SPOTLIGHT SONGS: Meeting Across the River, Racing in the Street

EXTRA-CURRICULAR ACTIVITY: Record producer, studio and touring musician, including recent work with Lucinda Williams.



TOUR 1999-2000 • E STREET GALLERY

FATHOMING THE PHANTOM

Backstreets caught up with Danny Federici via e-mail, who was kind enough to talk about his own experience of the 1999-2000 tour and his activities since. One of Springsteen's earliest bandmates, Danny played organ and keyboards with Bruce in *Child* (1969), *Steel Mill* (1970-71), *Dr. Zoom & the Sonic Boom* (1971-72), the *Bruce Springsteen Band* (1972), and has been an *E Streeter* since the band's earliest incarnation in 1972. Danny also studied classical accordion for 15 years, which obviously came in handy on the reunion tour, not to mention past highlights like the 1986 *Bridge Benefit*. Federici's debut solo album, *Flemington*, is a contemporary jazz CD originally released on MusicMasters/BMG International, with a reissue in the works.

How did you get "the call" for the tour?

I was in New York playing a small club with Mary Cutrufello, and Bruce called and invited me down to the house. When I got there, we got in his car and he drove down the strip—the shore—and he played some band songs for me with the organ very prominent in the mix. I said, "Release music like that, and I'll get some work." He said, "Get ready for some fun."

What shows stand out as particularly memorable?

The shows in Italy were crazy. Toronto was fun, too. I met a couple who were fans in the hotel lobby and scored a couple of tickets for them. They ended up in the front row, and it was a treat to watch them all night going nuts over the show.

What songs did you most enjoy having the chance to revisit?

"Tenth Avenue Freeze-out" and "Hungry Heart."

A favorite moment or section of the show in general?

"Tenth Avenue Freeze-out" was always a lot of fun, because I never knew when Bruce would pull me out to do the "pelvic thrust" or what he'd come up with while introducing the band.

What about your favorite new material—songs from the '90s, new arrangements, or brand new stuff?

"Youngstown," "Mansion on the Hill" and "The River." Playing the accordion on these songs gets me out from behind my fort, and I can move a little.

Did you have a lot of time to work up new material, or was there ever an instance where you just had to wing it? How were new songs presented to you?

Usually we worked on new material for just a [little] at soundcheck. Sometimes songs would be a total surprise. It still amazes me how well we all remember songs Bruce just calls out at the last minute.

Were there any songs not performed this time around that you wanted to play? Or songs played infrequently that you would have liked played more?

"Back in Your Arms" is a song I really enjoy playing and would like to see in the set more often.

What equipment did you use on this tour?

A Hammond B-3 with real Leslie #122 with mics on the high and lows, Roland controller for the glockenspiel and Roland VK-77 organ. The Leslie was totally encased in a road case to isolate the house sound. I had a Mackie 16 channel board on stage that I mixed my own music with. I ran all of the leads with Monster cable. I had an outboard rack with a Korg M1, Yamaha DX7 and Akai model 900 sampler. My accordion was an Excelsior Midi with French reeds. I used a Shure wireless unit with it. I also use ear monitors.

What have you been doing since July 1?

First and most importantly: spending a lot of time with my children. They really are a lot of fun and growing up quickly! I've also been working with a major record label on getting *Flemington* re-released with worldwide distribution. That looks like it's going to happen. I'll be sure to let you know when the deal is complete. I've also been working on a new CD and some Christmas music for 2001, and I've sold some music to CNN. It's been a very busy couple of months!

What's the strangest fan request you received?

Our fans are pretty reasonable—except for those asking for 50 tickets! I am a fan of *Backstreets*, and I'd like to request a band photo on the cover! Not a strange request, but how about it, guys?

Good point, Danny. The cover of Backstreets #67, the previous issue, is probably the closest we've come. We're always on the lookout for cover photos that'll meet our requirements, and maybe this will help spread the word.



PAUL KANTIES PHOTO



PHANTOM DAN SECRETARY OF ALL
THINGS UNFATHOMABLE MINISTER
OF MYSTERY FROM FLEMINGTON,
NEW JERSEY BROTHER...
DAN FEDERICI

FIRST E STREET PERFORMANCE: November 12, 1972

INSTRUMENTS: Hammond B-3 organ, accordion

SPOTLIGHT SONGS: Youngstown, Light of Day,
Spirit in the Night

EXTRA-CURRICULAR ACTIVITY: Work with other
artists including Mary Cutrufello; currently
reissuing his first solo LP, *Flemington*.

**SOMETHING BIG MINISTER OF SOUL
SECRETARY OF THE BROTHERHOOD
EMPEROR OF E STREET SAY WHO?
THE BIG MAN... CLARENCE CLEMONS**

FIRST E STREET PERFORMANCE: November 12, 1972

INSTRUMENTS: Saxophone, percussion, vocals

SPOTLIGHT SONGS: Jungleland, The River

EXTRA-CURRICULAR ACTIVITY: A solo career that includes five LPs, guest spots, and the occasional acting gig.



ROCCO COVIELLO PHOTO



MY GIRL RED HEADED WOMAN
FIRST LADY OF LOVE AND SWEET
HARMONY MS... PATTI SCIALFA

FIRST E STREET PERFORMANCE: June 29, 1984
INSTRUMENTS: Vocals, guitar
SPOTLIGHT SONGS: Mansion on the Hill, Out in the Street
EXTRA-CURRICULAR ACTIVITY: Working on the follow-up to *Rumble Doll*, her 1993 debut LP.

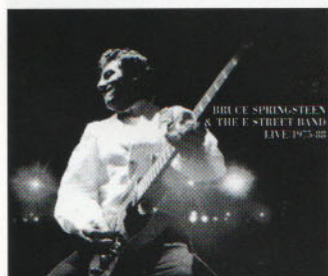


ON COLLECT ING

By Richard Breton,
Fred Mills, and
Jonathan B. Pont

For the benefit of our readers, *Backstreets* magazine provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnists solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Unauthorized CDs are growing in numbers and with that growth, expect some real rip-offs—our advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance, and sound quality on a scale from one to ten, one being awful, and ten being quality generally found on legitimate releases.



•Bruce Springsteen and the E Street Band: Live 1975-88

(Orange, 4CD)

Sound: 9

Performance: 9-10

Packaging: 8

Orange Records' new live set aims to outgun Springsteen's official live album. But it borrows significantly from a previously released bootleg, *Live 85-75*, which boasted tracks supposedly mixed for the official album but left off. Still, Orange packs enough new gems on to its *Live 75-88* to make for a remarkable title. And the sound is spectacular: only a few very minor flaws keep this from a perfect ten.

Those extra three years the

title covers make a big difference, with a full two of this set's four discs devoted to the *Tunnel of Love Express* tour. Previous documentation of that tour has been surprisingly spotty. The tinny *Roses and Broken Hearts* was a poor excuse for a soundboard, and the broadcast from Stockholm stopped after the first set, frustrating the average fan. This set helps quite a bit, with a grab-bag of *Tunnel* songs all in outstanding quality, from "Be True" (supposedly from the same Shoreline show used on the aforementioned title) to "Follow That Dream." The tour-de-force "Who Do You Love/She's the One" passes the ten minute mark, and is worth nearly every second. The Horns of Love get their due on several tracks as well.

Some of the material originally appeared in the BBC Special that coincided with *Tracks*. Interspersed with Bruce's commentary, that program featured mostly complete songs like "Man at the Top," "Stolen Car," and "Janey, Don't You Lose Heart," all recorded on the U.S. stadium tour in 1985. They appear here, in near-perfect quality.

This set aspires to render its predecessor, *Live 85-75*, obsolete. That recording presented many previously uncirculated songs in excellent from-the-mixing-desk quality, and Orange lifted about a dozen of the set's 40 tracks from that bootleg. At least Orange makes good on its title: its forebear contains nary a track from 1975, despite its title. Orange has two, "Saint in the City" and "The E Street Shuffle." The set also corrects a misnomer from the previous anthology: the source given for several tracks listed on that disc as December 15, 1978, are from the next night.

The right stuff? It certainly looks that way in a colorful, 12-page booklet and a nicely-detailed track list. The new material, across-the-board excellent sound, and the arty packaging make this worth having, especially if you missed the previous release. —JBP

•"That's The Way It Is"

(Doberman, 3CD-R)

Sound: 7.5

Performance: 9

Packaging: 6

Bruce's May 27, 2000, show at



the MGM Grand Garden in Las Vegas was indeed a special one. In the four-panel booklet's liner notes, Doberman reminds us that in honor of the Boss's first appearance in "the Mecca of bad taste and rampant capitalism" he wheeled out a slew of appropriate numbers: "Atlantic City," "Roll of the Dice," "Lucky Town," an abbreviated "Can't Help Falling In Love" and two readings of "Viva Las Vegas." Doberman's audience DAT is a solid one with surprisingly minimal (given the rabid reactions) crowd noise and only moderate boominess. The label has been steadily ratcheting up its artwork presentation too, with some thoughtful liners and good photos.

Disc three's seven bonus tracks, all in very good sound, also give the set added consumer value. Three cuts—"E Street Shuffle," "Lost in the Flood," "Blood Brothers"—hail from the July 1 tour closer at Madison Square Garden. All four of the new Bruce compositions, recorded at the Garden run, are included as well: "Code of Silence" is from June 27, and "Another Thin Line," "American Skin" and "Further on up the Road" are all taken from June 26. Pretty hard to find fault with any of those selections, eh?

—FM

•Los Angeles Night

(Crystal Cat, 3CD)

Sound: 8

Performance: 10

Packaging: 8

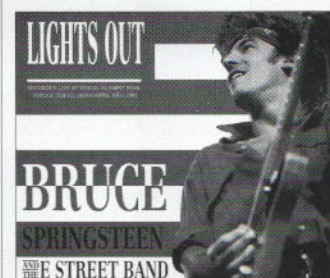
The first thing that hits you about this show—the final night in Los Angeles at the brand new Staples Center on October 23, 1999—is the killer 25-song setlist. "Take 'Em as They Come," "Adam Raised a Cain," "Independence Day," "Incident on 57th Street," "For You," "The Promise," and "Blinded By the Light"—there's all that and, of course, more. I can't imagine anyone who attended the Los Angeles show this night came away dis-

appointed.

There are also some great live bonus tracks found here, including "Raise Your Hand" with Peter Wolf from the final Boston show; "Growin' Up," "Hungry Heart" with Southside Johnny and the one-off performance of "Sinaloa Cowboys" from the Oakland shows; and "No Surrender" along with "Santa Claus is Coming to Town" from Minneapolis—all from fine audience tapes.

The sound here is indeed very, very good; it's just a tad muddy or a bit distant in parts to really give this an excellent rating.

Packaging is up to Crystal Cat's usual high standards, with plenty of pictures from the show. A great set showcasing a great night. —RB



•Lights Out First Night

(Private Master, 3CD)

Sound: 8.5

Performance: 7

Packaging: 6

•Lights Out Second Night

(Private Master, 3CD)

Sound: 8

Performance: 7

Packaging: 6

Bruce's first-ever tour of Japan found the E Street Band forced to keep its often-times marathon *Born in the U.S.A.* set to under three hours due to governmental regulations. As a result, performances were somewhat perfunctory (but certainly not lackluster) and between-song monologues tended to be cut short (given the language barrier, not an unreasonable compromise—although Bruce, ever diligent to make that artist/audience connection, makes a point of reciting a portion of his "My Hometown" intro in Japanese). This pair of releases documents the first two Japanese shows, April 10 and 11, 1985, held at Tokyo's Yoyogi Olympic Pool venue (there were five dates there in all). Unlike the Private Master label's previous Bruce effort (*Route '88*, an okay-sound-

ing tape of the September 27, 1988 Amnesty show in Tokyo), these two audience recordings border on being flawless *Born in the U.S.A.*-era tapes: next to no crowd interference or big-arena boominess, extremely clear vocals and instrument separation. The assumption is that Private Master is in possession of just that, the master tapes. Both packages come with similarly themed American flag-motif artwork, nicely laid-out (no booklets, just double-sided tray panels) at that.

Set-wise, the two shows are so similar that it's a tossup as to which is better. The 27-song *First Night* has "Working on the Highway," "Atlantic City," "Downbound Train," "Pink Cadillac" and "Rockin' All Over the World"; *Second Night's* 26 tunes include "Darkness," "Trapped," "No Surrender," and "Growin' Up." In the sonics department, the former slightly edges out the latter, which has a very subtle midrange feel, so *First Night* probably should get the nod. But overall, both are top-shelf recordings. —FM



•**Saturday Night**
(Crystal Cat, 3CD)
Sound: 9
Performance: 8
Packaging: 9

This is the first of what will surely be numerous releases from the final ten night stand of the 1999-2000 tour at Madison Square Garden. The main set is from the June 17, 2000 show, the first Saturday show of the stand. Most notable are the three new songs, two of which—"Further on up the Road" and "American Skin (41 Shots)"—were debuted live in Atlanta just before the MSG shows. The other, "Code of Silence," was debuted at the New York opener. Another song of note is the first performance of "The E Street Shuffle" (fast version) since 1974.

As for the rest of the July 17th show, I could find better per-

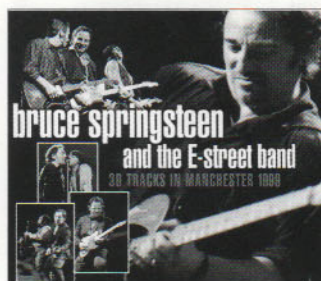
formances of nearly every one of these songs from other shows on this tour—even from other MSG shows. Bruce and the band seem a bit subdued on this night, and the performances lack that extra something that would push this show to legendary status. The major reason this show has been released has more to do with the sound quality rather than the performances. But it's still a nice set with plenty of great bonus tracks from other MSG shows including "It's Hard to Be a Saint in the City," the tour premiere of "Secret Garden," "Does This Bus Stop at 82nd Street," "Mary Queen of Arkansas," "Incident on 57th Street," and the other new song to debuted at the MSG shows, "Another Thin Line."

Packaging is what we expect from Crystal Cat releases and includes the lyrics for three of the four new songs (the lyrics for "Another Thin Line" are conspicuously missing), as well as reprints of articles related to the high-profile "American Skin (41 Shots)" controversy, and plenty of photographs.

This will not be the best release from the New York City stand. That won't come until the emotional final night is put out on disc. But for now, this is still a nice set that will give you a general taste of what the Garden shows were like. And I don't think they could have fit any more on these three discs, making it a great value as well. —RB

•**30 Tracks in Manchester 1999**
(MNA, 3CD)
Sound: 8
Performance: 8
Packaging: 7

In comparison to earlier European shows on the '99 tour, the Manchester shows may have lacked spontaneity, but they still boasted superb sound and plenty of inspiring interaction among the E Streeters. This set features the entire May 2 Evening News Arena gig, with disc three's six bonus tracks culled from the previous evening. The recording is very clean, with very little noise; compared to Crystal Cat's top '99 productions this is a bit tinnier in sound, with brief touches of distortion during a few of the louder passages. MNA's handsome four-panel booklet features a slew of photos, many which appear to have been "borrowed" from exist-



ing Crystal Cats. One interesting packaging touch: each disc's label is a close-up photo of Bruce's face, rendered respectively in red, white and blue.

"Badlands" is the show opener, and that's really the only unusual element (this was the only show featuring that song first), and a spirited "Rendezvous" turns up early in the set. The May 1 bonus tracks are: "My Love Will Not Let You Down," "Darkness on the Edge of Town," "Factory," "Born in the U.S.A.," "Streets of Philadelphia," "Badlands." —FM

•**1999**
(Gamble, 3CD)
Sound: 8-10
Performance: 7
Packaging: 7

The Vienna show from April 24, 1999 yields a very good stadium/audience DAT recording, with very little crowd interference, good high-end, reasonable low-end definition, clear vocals, etc. Set-wise, it's significant for featuring "The Promised Land" as a rare concert-opener, and the only time "Dollhouse" was performed during the reunion (from the *Tracks* box, it turns out to be a fantastic live tune). Otherwise, this is just another solid, but not overwhelming, document of the first leg of the Euro '99 tour.

Bonus tracks, all in superb (10) broadcast quality do add value, although most of them have turned up on other boots by now: "Tenth Avenue Freeze-out," "The Promised Land" and "In the Midnight Hour" (with Wilson Pickett) from the March 15, 1999 Rock and Roll Hall of Fame induction ceremony; "Working on the Highway" from the Conan O'Brien show, February 26, 1999; and "Give My Love to Rose," the song Bruce pre-taped for the April 6, 1999 Johnny Cash Tribute concert.

One ingenious twist: disc three's CD-ROM component. In addition to a handful of photo files, it features videos that, while

the backstreets jukebox

1. **Various Artists**
Badlands: A Tribute to Bruce Springsteen's Nebraska
Sub Pop (CD)

2. **Freedy Johnston**
Live at 33 1/3
Singing Magnet (CD)

3. **Radiohead**
Kid A
Capitol (CD)

4. **Emmylou Harris**
Red Dirt Girl
Nonesuch (CD)

5. **Drive-By Truckers**
Alabama Ass Whuppin'
secondheaven.com (CD)

6. **Crooked Fingers**
Crooked Fingers
Warm (CD)

7. **Ryan Adams**
Heartbreaker
Bloodshot (CD)

8. **Shelby Lynne**
I Am Shelby Lynne
Island (CD)

9. **Johnny Cash**
At San Quentin (The Complete 1969 Concert)
Columbia/Legacy (CD)

10. **Amy Correia**
Carnival Love
Capitol (CD)

10
Monster
Discs to Play Today
and Everyday

somewhat pixelated and jerky, are nevertheless clear and quite viewable, with excellent sound: the Conan O'Brien TV clip, "The Promised Land" from the Rock and Roll Hall of Fame broadcast, plus pro-shot audience videos of "My Love Will Not Let You Down" and "Prove It All Night" (Barcelona 4/9/99), and "I Wanna Be With You" and "Rendezvous" (Milan 4/20/99). This easily beats the CD-ROM presentation that Purple Hayes Productions touted as a selling point for its *Christic Nights* (9/16-17/90) 3CD-R set. —FM



•The Last Show of the Century! (Scorpio, 3CD)
Sound: 9
Performance: 8
Packaging: 7

As the title suggests, the last show Bruce performed in 1999, consult *Backstreets* #65 for highlights from the setlist. In particular, a western swing version of "Red Headed Woman" and a wonderfully tender acoustic reading of "No Surrender" stand out, and of course "Santa Claus" turns up. Additionally, "Point Blank"'s inclusion in the set rather than "The River" is a nice treat. Bottom line: a celebratory and loose show. Scorpio pressed the set on gold discs similar to the now-defunct Mobile Fidelity audiophile label's products, a nice touch.

As for the sound: this is an Assisted Listening Device (ALD) show. ALD tends to be flatter in sound and somewhat lacking in live "presence"—audience noise is nearly nonexistent, which to some ears detracts from the concert ambiance—comparable to an unmixed line feed at best. Other drawbacks of ALD are occasional "crunchiness" and interference (like a radio signal fading out), and *Last Show* does have some such (very brief) moments. Just the same, while you may have heard scare stories about Polar Bear's severely flawed 12-CD *Backstreets of Philadelphia*

ALD box, and justifiably so, rest assured that the overall listening experience for the Minneapolis show is positive.

Ironically, the six ALD bonus tracks on disc three appear to be taken from non-flawed portions of that Philly box. "Candy's Room" and "Adam Raised a Cain" are from September 20; "Rendezvous," 9/15; "Incident on 57th Street," "The Ties That Bind" and "Raise Your Hand," 9/25. —FM

•The Light Of Omaha

(Piggham, 3CD-R)
Sound: 10
Performance: 8
Packaging: 7

•Sinaloa Cowboys in Oakland

(Piggham, 3CD-R)
Sound: 10
Performance: 9
Packaging: 7

The second and third Oakland shows (October 26 and 28, respectively) from the U.S. '99 second leg (see *Backstreets* #65) are both near-faultless performances, with the 28th getting the nod. While the 26th includes wonderful readings of "Trapped," "Point Blank," "Because the Night" and "Racing in the Street" ("Light of Day" also features a totally unexpected snatch of Moby Grape's "Omaha" in tribute to its Bay Area origins, hence the show's title), the 28th burns from start ("Adam Raised a Cain") to finish ("Blinded by the Light"). Notable in-betweens from that third night in Oakland include "Atlantic City," "Backstreets," Southside Johnny guesting on "Hungry Heart," and the only tour performance of "Sinaloa Cowboys." The latter had a mariachi flavor and was nicely paired with "The Ghost of Tom Joad," plus a dedication from Bruce to the California Rural Legal Assistance group.

Both releases are taken from Assisted Listening Device (ALD) DAT tapes and display virtually none of the distortion/interference flaws that have marked many ALDs—mainly due to commendable effort on the party of the label. Piggham has not only remastered both Oakland shows, but also includes inserts outlining its intentions: rather than falsely advertising these as "true" soundboards, an explanation of how ALD (an in-house modulated FM radio signal)

works is provided, followed by a discussion of some of the format's inherent limitations (such as not having the same warmth as a good audience tape) and some of the remedies that were applied to help overcome those limitations (removing pops and clicks, boosting audience "ambiance," adding more dynamic "force," etc.). Nice to see such honesty in the bootleg world. Additional kudos to Piggham for full-color, superbly-designed graphics. As usual for the label, these are limited (200 sets) editions. —FM



•Steel Mill: Sunlight Soldiers at the West End (Rattlesnake)
Sound: 7
Performance: 8
Packaging: 9

Rattlesnake's version of the March '70 Long Branch, NJ, Steel Mill gig at West End, previously represented, in part, on E. St.'s *Bruce Springsteen Story Vol. Three: 1970*, has a lot going for it. The E. St. set featured the three-song Bill Graham demo plus four songs from the West End show (consult Lynn Elder's further comments on the E. St. disc in volume two of the *You Better Not Touch Boss* boot books), whereas this appears to be the complete West End soundboard, and cleaned up at that. The mix is relatively balanced (vocals still dominate, of course), hiss has been minimized, and flaws are also minimal—in particular, a few glitches in the first song suggest either that the tape endured some damage over the years or that two tape sources may have been used to resurrect it. Otherwise, if you've been looking for a Steel Mill set but were put off by reports of sub-par sound quality, this note's for you, and absolutely enjoyable. Also, the label went all out with the packaging. The eight-page booklet boasts full-color pics, reproductions of Steel Mill handbills and business cards,

and a couple of vintage newspaper features on the band penned by journalist Joan Pikula.

Worth noting are the songs and their lengths: "Soul Freak Out/ He's Guilty" (10:10), "Goin' Back to Georgia" (5:32), "The Wind and the Rain" (19:23), "Hail, Hail, Resurrection" (14:11), "I Got a Woman" (3:21), "Garden State Parkway Blues" (17:27), and "Sunlight Soldiers" (8:57). Clearly, this was a band unafraid to jam, and in places you can hear the audience enthusiastically clapping and cheering 'em on. Steel Mill was a tight, R&B-flavored hard rock band with no small amount of chops (at times the group recalls Humble Pie), and this set stands perhaps as the definitive document of just that. —FM



•Running out of the Darkness (Piggham, 2CD-R)
Sound: 7
Performance: 10
Packaging: 7

The four-night Boston Music Hall stand was an anomaly on the short 1977 tour, which otherwise found Bruce and the band playing mostly secondary-market cities. The final show on March 25 in particular is generally regarded as one of the hallmark performances of Bruce's career. This isn't from the March 25 show, but from the night before on March 24. Setlist-wise, the only difference between these two nights was that Bruce played "Growin' Up" on the 24th and "Action in the Streets" with the Miami Horns in the same spot on the 25th. Other than that, the performances on the rest of the set are virtually identical.

Piggham Records' *Running out of the Darkness* is really a re-mastering of the same show originally released by E. St. Records under the slightly different title, *Running Into the Darkness*. Some digital noise was supposedly introduced into the final mix for the E. St. release, and this set is meant to

correct that. The same source tape was used, and the result is a slightly smoother, less harsh sound—but in general the sound improvements are noticeable mainly on headphones.

Save for the discs, the packaging is nearly the equal of *Running Into the Darkness*—right down to the reprinting of the same text. If you don't already have the E. St. set, this Piggham release would be a great addition to your collection. —RB



•Higher and Higher

(Doberman, 3CD-R)

Sound: 7

Performance: 10

Packaging: 7

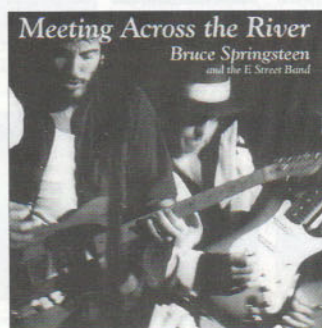
Here we have another release documenting the short six-week 1977 tour. The goal of this set is not only to include all the songs played at various venues on this tour, but to present the Boston Music Hall shows using the best-sounding tracks from the best tapes possible.

The first two discs are meant to document the final show at the Music Hall on March 25—or at least that's what the setlist indicates. However, due to problems on the source tapes, several tracks have been substituted from the March 24th show. The five substituted songs include "Mona/She's The One" and "Tenth Avenue Freeze-Out" on the first disc, and "Backstreets," "Jungleland" and "Rosalita (Come Out Tonight)" at the beginning of disc two. The other 12 tracks are all from the 25th.

The third disc includes 12 tracks from various venues including Toronto (four tracks), Detroit (one), Orlando (one) and the other two Boston shows (two). Four Cleveland tracks are of Bruce and the band backing Ronnie Spector along with Flo and Eddie for three old Ronnettes tunes (including "Be My Baby") as well as a now-classic cover ("Say Goodbye to Hollywood"). There's plenty here, including "Something In The

Night," "Rendezvous," "4th of July, Asbury Park (Sandy)" and "The Promise." And while one could quibble about what the best performances from 1977 are (I'd have substituted "It's My Life" from Jacksonville for the one included here from Toronto), these are minor differences.

Doberman has been working on improving their packaging, and it shows on this release. If you're only going to get one set from the 1977 tour, this is the one. And even if you have most of the other 1977 shows, this single "best of 1977" set is mighty convenient. —RB



•Meeting Across the River

(Piggham, 2CD-R)

Sound: 9

Performance: 9

Packaging: 6

It's always a thrill to hear a newly circulating tape of an older show, especially when the sound provides a major upgrade to the existing circulating tapes. Piggham's *Meeting Across the River* is taken from the September 26, 1975 show at the University of Iowa. While this is for the most part a typical *Born to Run* tour

show, it does contain a rare 1975 version of "Meeting Across the River." Unfortunately, the beginning of the song is missing—it's faded in during the first verse—but it's a fine rendition, and Roy's piano playing at the end makes this even more unique.

There are a few other cuts and edits: the end of "Born to Run" and the very beginning of "The E Street Shuffle" are missing. "Jungleland" has a cut in the middle so that Steven's solo turns into Clarence's sax solo. Given where these cuts are, they all seem to correspond to analog tape side-flips present on the source tape.

But there's so much more in between the edits here, from the raucous "Tenth Avenue Freeze-out" to Bruce's goof during "It's Gonna Work Out Fine" to a rocking "It's Hard to Be a Saint in the City" to the "Quarter to Three" finale. More than enough to recommend this set. And it all sounds great. —RB

•The San Siro Marathon

(Anubis, 3CD-R)

Sound: 8

Performance: 9

Packaging: 6

When it comes to trading, there are two ways of upgrading the sound of a show. One is to find a version as close to the master tape as possible, and the other is to find a completely different tape that's better than the original. This Anubis Records release, distributed via Piggham, falls in the latter category.

This *Born in the U.S.A.* show captures the same 6/21/85 con-



cert from San Siro Stadium (near Milan, Italy) as the Stonehenge's previously issued *Fantastico Bruce*. And while *Fantastico Bruce* offered a fine-sounding show, *The San Siro Marathon* takes the sound to another level by using a previously uncirculated source tape.

The sound is quite different, with Bruce and the band more upfront—especially the vocals. This was obviously taped at a different location in the stadium, since the ambient audience noise is farther back in the mix. While *Fantastico Bruce* offered what sounded like a mid-crowd recording, this Anubis set sounds like it was taped from close to the stage with the crowd in the background.

The merits of this show are well known. This was Bruce and the band's very first show in Italy. Bruce probably spoke more Italian this night than he has spoken over the years since. It's a wild and appreciative crowd, but with this release they never drown out what's going on stage.

Aside from nice picture discs, the packaging is just okay, and it's very hard to read the print on the back cover. But recommended. —RB



YOU BETTER NOT TOUCH VOLUME 3

- Hundreds of Springsteen bootleg titles listed alphabetically, each pictured so you'll know what to look for.
- Listings for each disc include separate 1-10 ratings for sound quality, packaging, and performance.
- Each listing also includes date and location of show; tape source; a comparison of the sound vs. tapes in circulation, and more.
- Overall star ratings of 1-5 for each disc. An appendix in Volume 3 lists titles from all three volumes according to their star ranking.
- Full corrected track listings plus the playing time for each disc.
- Extensive, honest comments to help you find the best boots available and avoid the titles that don't deliver.

The third and latest volume in *Backstreets* reviewer Lynn Elder's series of guides to the bootleg CDs of Bruce Springsteen. Reviews nearly 200 Boss bootleg titles released after the publication of Volume 2, covering releases up through 1997. *YBNT3* also includes three appendices, including a chronological list of studio and live performances, noting titles on which they can be found. At a massive 232 pages, it's the biggest one yet by far. Exhaustive advice on Boss bootlegs and a resource no collector should be without.....\$20



Please see inside front cover for ordering info. Combine orders and save shipping charges!

Backstreets Back Issues

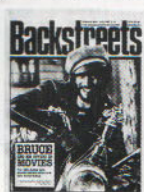
Get 'em while they last... Sorry, all issues not listed are sold out!



#1 reprint A copy of the long out-of-print first issue!.....\$2



#8 Clarence on the cover, with interview; German discography.....\$8



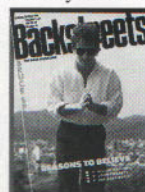
#9 Bruce in the movies; Beaver Brown; Boss books.....\$8



#14 Rockin' the world: tour '85; Boss club; R.E.M. interview.....\$5



#15 Super Bruce! '85 tour; Sun City; Mad Dog interview.....\$5



#16 Bruce's political message; N. Lofgren; John Fogerty.....\$5



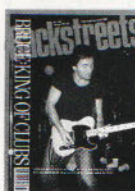
#17 E Street Sneak Attack; Clarence int.; Boom Carter.....\$5



#18 Boss Top 10; Bonds int.; Robbin Thompson; studio sessions.....\$5



#20 Listener's guide to the Live box; more studio sessions.....\$5



#21 King of Clubs: Shore music; Steve int.; Landau int.....\$5



#22 Guide to Boss video; Bruce's Fender; The Upstage.....\$5



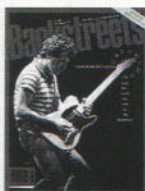
#23 Tunnel of Love reviews; John Hammond; Stone Pony.....\$5



#26 Complete European tour set lists/reviews; Freehold.....\$5



#27 Amnesty tour coverage and set lists; Southside int.....\$5



#28 Fans pick dream shows; Esquire article coverage.....\$5



#30 NJ Club Tour '89; others talk about Bruce; Steel Mill.....\$5



#31 Bruce's '78 birthday interview; E Street breakup; Shore guitar.....\$5



#32 "Viva Las Vegas"; lost photos, backstage passes.....\$5



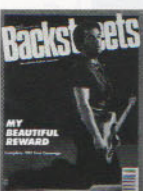
#34/35 10th Anniversary! Mike Appel and Dan Federici interviews; Chrisc Institute; photo retrospective. 56 page special.....\$8



#36 Bruce box: The Bootleg Series; Appel int. part two.....\$5



#38 Interviews: Max, Southside Johnny, Little Steven.....\$5



#41 U.S. Tour '92: Cleveland through Dallas.....\$5



#42 Tour '92: St. Louis through Lexington; Bruce inducts CCR.....\$5



#45 '94 Boss; Bruce's Beautiful Award; "Streets of Philly".....\$5



#47 BUSA 10 yr. retrospective; lost Murder Inc. LP; SSJ int.....\$5



#48 Greatest Hits; Bruce Springstone; trivia quiz.....\$5



#49 Trivia quiz answers; photo portfolio; Sony Studios; more..\$5



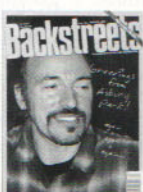
#50/51 15 year anniv. double issue! Joad, much more. 68 pp.....\$10



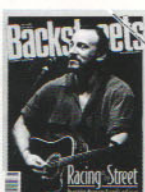
#52 Joad tour coverage begins, New Brunswick to Dublin.....\$5



#53 More tour reports; Joad reading list; John Eddie.....\$5



#54 Freehold & Asbury Park shows; Bruce on the web.....\$5



#55 More tour reports; Danny Federici and SSJ interviews.....\$5



#56 One Step Up tribute; Jim Cullen interview; tour report.....\$5



#57 The Lost Interviews pt. 1 (1975); Joe Grushecky.....\$5



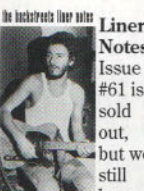
#58 The "Come Together" Benefit; Retrospective Pt. One ('73-'75).....\$5



#59 "25 Years" Retrospective Pt. Two ('76-'78); Dan Bern.....\$5



#60 "25 Years of Recorded History" Retrospective Pt. 3 ('79-'83).....\$5



#61 liner notes Issue #61 is sold out, but we still have the bonus booklet. A song-by-song look at the Tracks box set, 12pp.....\$5



#62 44 pages! Hall of Fame; Retrospective Pt. 4 of 4; more.....\$5



#63 Complete European coverage from Tour '99.....\$5



#64 U.S. Tour '99, plus a Boss history of the Meadowlands.....\$6



#65 U.S. Tour '99 continues, Lynn Goldsmith interview.....\$6



#66 Tour 2000 reports through Hartford, Steven interview.....\$6



#67 Final Tour 2000 reports, a Boss history of the Garden.....\$6

- | | | | |
|---|---------------------------------------|--|---|
| <input type="checkbox"/> #1 reprint \$2 | <input type="checkbox"/> #26 — \$5 | <input type="checkbox"/> #45 — \$5 | <input type="checkbox"/> #58 — \$5 |
| <input type="checkbox"/> #9 — \$8 | <input type="checkbox"/> #27 — \$5 | <input type="checkbox"/> #47 — \$5 | <input type="checkbox"/> #59 — \$5 |
| <input type="checkbox"/> #14 — \$5 | <input type="checkbox"/> #28 — \$5 | <input type="checkbox"/> #48 — \$5 | <input type="checkbox"/> #60 — \$5 |
| <input type="checkbox"/> #15 — \$5 | <input type="checkbox"/> #30 — \$5 | <input type="checkbox"/> #49 — \$5 | <input type="checkbox"/> #61 (liner notes only) \$5 |
| <input type="checkbox"/> #16 — \$5 | <input type="checkbox"/> #31 — \$5 | <input type="checkbox"/> #50/51 - \$10 | <input type="checkbox"/> #62 — \$5 |
| <input type="checkbox"/> #17 — \$5 | <input type="checkbox"/> #32 — \$5 | <input type="checkbox"/> #52 — \$5 | <input type="checkbox"/> #66 — \$6 |
| <input type="checkbox"/> #18 — \$5 | <input type="checkbox"/> #34/35 - \$8 | <input type="checkbox"/> #53 — \$5 | <input type="checkbox"/> #67 — \$6 |
| <input type="checkbox"/> #20 — \$5 | <input type="checkbox"/> #36 — \$5 | <input type="checkbox"/> #54 — \$5 | <input type="checkbox"/> #68/69 - \$10 |
| <input type="checkbox"/> #21 — \$5 | <input type="checkbox"/> #38 — \$5 | <input type="checkbox"/> #55 — \$5 | |
| <input type="checkbox"/> #22 — \$5 | <input type="checkbox"/> #41 — \$5 | <input type="checkbox"/> #56 — \$5 | |
| <input type="checkbox"/> #23 — \$5 | <input type="checkbox"/> #42 — \$5 | <input type="checkbox"/> #57 — \$5 | |

Name & Address

Total number of issues:

Total \$ Enclosed:

Canada/Overseas add \$2 per issue (Prices include shipping in the U.S.)

Please indicate method of payment:

☐ Check, money order, or cash (registered) enclosed

☐ Please charge to my Visa, Mastercard or Discover card.

Card #

Exp. (MM/YY)

Signature

To use this order form, enclose payment and mail to:
Backstreets, PO Box 11079, Washington DC 20008, USA.
Or call (202) 232-2677, fax (202) 232-2259, or e-mail orders@backstreets.com

CLASSIFIEDS

PERSONALS

HEARTY THANKS TO ETTORE AND ANNA (OURS dreams have come true), to all our Meadowlands friends, and to Monica: I love you baby and for the rest of my life I will always go back in your arms. Roberto.

DEAR HEIDE, THANK YOU FOR BEING A GOOD friend in the last ten years, you're all that heaven will allow. And I'm happy to go to Asbury Park with you next year! Take care, Mario.

WANTED

IN SEARCH OF BLINDED BY THE LIGHT 45 W/ PS. Dan, 12 Barone St., Netcong, NJ 07857.

WANTED: PHOTOS OF FANS IN 1ST FEW ROWS: 9/25/99 Philly, 6/15/00 NYC, 6/26/00 NYC. Ed: (856) 489-2548.

FOR SALE

GREETINGS FROM: ASBURY PARK TEES, SWEAT- shirts, posters, art and artist-designed gifts. Visit the Cleopatra Steps Out Gallery on-line catalog at www.cleopatrastepsout.com.

RARE CD/VIDEO CATALOG. ALL ARTISTS, A-Z. Huge selection of Bruce Springsteen. Send want lists. Send for free catalog to: CDI, PO Box 2918, Acton, MA 01720-6918. cdivideo@aol.com. Fax (781) 259-4371. MC/Visa/P.Chk welcomed.

RECENT RARE OFFSTAGE BRUCE. ALSO ON/OFF- stage older photos. 3 samples \$6. SASE: Nancy, 323 Deuce, Wall, NJ 07719.

SPRINGSTEEN IMPORT VINYL COLLECTION FOR sale. Write to: Marcello Vilella, C.P. 64029, 00100 Roma 64-FAO, ITALY. e-mail: marcelloviella@katakata.com.

BRUCEMAPS: NEW JERSEY, NEW YORK, L.A. Follow Bruce's footsteps! Custom maps with comprehensive details, www.brucemaps.com.

SOPRANOS, HBO 2ND SEASON PROMO POSTER (41x28). Says "Starting January 16," b&w w/red. Nice! USA, \$14 ppd. Sent rolled. Tim Poturny, 54 South Pond Land, Smithtown, NY 11787. e-mail: tpot89@aol.com.

BRUCE 45S FOR SALE. SEND SASE TO: BORN TO Run Records, 1240 Markkress Rd. #108, Cherry Hill, NJ 08003.

BACKSTREET RECORDS CATALOG SUBSCRIP- TIONS available for only \$5 per year (5 issues) in the U.S. and Canada, \$8 per year overseas. CDs, vinyl, posters, promo items, tour memorabilia—more than we have room to list in the magazine! Backstreet Records, PO Box 11079, Washington DC 20008 USA; call (202) 232-BOSS; e-mail orders@backstreets.com; or contact us through our website at www.backstreets.com. New Warehouse Catalog #53 is out now, new Auction Catalog coming soon!

RATES

CLASSIFIED RATES: RATES ARE \$1 A WORD with 10 words or \$10 minimum for all commercial ads, trades, wants, for sales, or tape trades. Ads that have no commercial intent (pen pals, messages and the like) are 50 cents a word, 10 word minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. *Backstreets* assumes no responsibility for any advertising in the magazine. Please write our Consumer Services Dept. if you have any problems with an advertiser. Send all ads to *Backstreets Classifieds*, PO Box 11079, Washington DC 20008, USA; fax (202) 232-2259; or e-mail orders@backstreets.com.

SPRINGSTEEN CONCERT PHOTOS. AS SEEN IN *Backstreets* and more. Stretching from the *River* tour 1981 until MSG 7/1/2000. Sets of 4x6 photos and other sizes available. Info: e-mail 100735.3325@compuserve.com. René van Diemen, Viergang 9, 3642 BJ Mijdrecht, THE NETHERLANDS.

BRUCE JUICE 2000! ALL THE LATEST AND GREAT- est BOSS video and audio from 1970-2000. Also have posters, autographed material, and other rarities. SASE for list to: T.V., PO Box 1456, Pacific Palisades, CA 90272. e-mail: bruce_juice@yahoo.com.

www.backstreets.com

Meet the most passionate fans in the world — the disciples of rock & roll legend
Bruce Springsteen & the E Street Band.

GREETINGS
FROM THE

**PARKING
LOT**

Meadowlands, N.J.

The Springsteen Fanomenon!



Only \$24.95

70 Minutes
Video is available in
NTSC and PAL VHS.

Available at Backstreet Records | Read the reviews at www.greetingsparkinglot.com

In the video *Greetings From The Parking Lot: The Springsteen Fanomenon*, fans describe their devotion in their own words as they congregate in their church — the parking lot — outside the now-legendary 1999 concert stand at the New Jersey Meadowlands. What makes these fans connect with this performer with a power that transcends music? The answers lie in *Greetings From The Parking Lot*.

Happy 20th
Anniversary to
Backstreets

Produced by the Fans
& Filmmakers at

eventure
888.888.5586

A "Must Have" for
Bruce fans and anyone
who is fascinated by their passion.

The Backstreets SUBSCRIBER Bulletin Board

Simply complete the appropriate section(s) and mail entire coupon (or xerox or facsimile) to:

BACKSTREETS
Subscriber Services
PO Box 11079
Washington DC 20008 USA
call: (202) 232-BOSS (2677)
or 1-800-326-BOSS (2677)
fax: (202) 232-2259
e-mail: orders@backstreets.com

Please allow 6 weeks for processing.

NEW SUBSCRIPTIONS

To start a subscription to *Backstreets*, simply check the appropriate box, then print your name and address below. Your subscription will start with the next issue.

US and Canada

- ☐ 1 year (\$22) ☐ 2 years (\$36)
☐ Best deal: 3 years (\$48)
☐ 1 year SuperSub (\$50)

Overseas Airmail Service:

- ☐ 1 year (\$30) ☐ 2 years (\$55)
☐ Best deal: 3 years (\$75)
☐ 1 year SuperSub (\$60)

EASY RENEWAL

If the "X" number on your mailing label matches this issue number, it's time to renew! Simply check the appropriate box, then print your name and address below.

US and Canada

- ☐ 1 year (\$22) ☐ 2 years (\$36)
☐ Best deal: 3 years (\$48)
☐ 1 year SuperSub (\$50)

Overseas Airmail Service:

- ☐ 1 year (\$30) ☐ 2 years (\$55)
☐ Best deal: 3 years (\$75)
☐ 1 year SuperSub (\$60)

GREAT GIFT IDEA

Start a gift subscription for:

Name _____

Address _____

City _____

State _____ Zip _____

US and Canada

- ☐ 1 year (\$22) ☐ 2 years (\$36)
☐ Best deal: 3 years (\$48)

Overseas Airmail Service:

- ☐ 1 year (\$30) ☐ 2 years (\$55)
☐ Best deal: 3 years (\$75)

☐ Please send recipient a gift card

CHANGE OF ADDRESS

If you're planning a move, please attach your mailing label here (or attach old address) then print new address below. Send early to ensure continuous service.

Be sure to complete this section in addition to any of the sections above.

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____ e-mail _____

Total Order \$ _____ ☐ Payment enclosed
(All Canadian and overseas orders must be paid with US funds.)

☐ Bill my charge card: ☐ VISA ☐ Mastercard ☐ Discover

Card number _____ Exp. date _____

Signature _____

Continued from page 5

CDs and say, "Hey, I remember that song!" Finding people you can talk to about Springsteen's music is worth the blank looks and stupid comments like, "Isn't he dead?" Who knows—maybe you'll be able to convert a few people along the way. I know I have. Then you won't be "driving alone through the Wisconsin night" anymore.

Sarah Hartman
via e-mail

TRAIN KEEPS A-ROLLIN'

Dear Editor:

I just want to say congratulations for 20 years burning down the road! This magazine was something I (and many others) could count on every time we just needed to be reminded why we are into Bruce's music. Thanks for your efforts, work, sleepless nights and, above all, friendship.

I would have liked to be in Asbury Park for the 20th anniversary party, but there was a big ocean in the middle and almost no money left after riding the big train. I really hope you all had a great time there (I'm sure you sure did) so thanks to you, to Charley, Erik, and everybody that worked on the magazine in the past. Let them know we really appreciate what they've done. As for me, I can just say that faith has been rewarded many more times than I expected or deserved. Are you ready to keep on riding on this train? See you soon, somewhere out there, and wish you all the best.

Sergio Gambone
Rome, Italy

Statement of Ownership, Management, and Circulation			
1. Publication Title	2. Issue Date	3. Filing Date	4. Issue Frequency
BACKSTREETS	07/12/2000	9/30/2000	Quarterly
5. Issue Periodicity	6. Number of Issues Published Annually	7. Annual Subscription Price	8. Annual Circulation
Quarterly	4	\$12	
9. Complete Mailing Address of Known Office of Publication (Street, city, county, state, and ZIP+4)			
PO Box 11079 Washington DC 20008			
10. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not for home address)			
PO Box 11079 Washington DC 20008			
11. Full Name and Complete Mailing Address of Publisher, Editor, and Managing Editor (Do not leave blank)			
CHRISTOPHER PHILLIPS PO Box 11079 Washington DC 20008			
12. Owner (Do not leave blank)			
CHRISTOPHER PHILLIPS PO Box 11079 Washington DC 20008			
13. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box.			
None			
14. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates)			
Not for profit			
15. Publication Title			
BACKSTREETS			
16. Issue Date			
07/12/2000			
17. Issue Frequency			
Quarterly			
18. Issue Periodicity			
Quarterly			
19. Number of Copies (Net press run)			
13,367			
20. Total Number of Copies (Net press run)			
13,367			
21. Total Number of Copies (Net press run)			
13,367			
22. Total Number of Copies (Net press run)			
13,367			
23. Total Number of Copies (Net press run)			
13,367			
24. Total Number of Copies (Net press run)			
13,367			
25. Total Number of Copies (Net press run)			
13,367			
26. Total Number of Copies (Net press run)			
13,367			
27. Total Number of Copies (Net press run)			
13,367			
28. Total Number of Copies (Net press run)			
13,367			
29. Total Number of Copies (Net press run)			
13,367			
30. Total Number of Copies (Net press run)			
13,367			
31. Total Number of Copies (Net press run)			
13,367			
32. Total Number of Copies (Net press run)			
13,367			
33. Total Number of Copies (Net press run)			
13,367			
34. Total Number of Copies (Net press run)			
13,367			
35. Total Number of Copies (Net press run)			
13,367			
36. Total Number of Copies (Net press run)			
13,367			
37. Total Number of Copies (Net press run)			
13,367			
38. Total Number of Copies (Net press run)			
13,367			
39. Total Number of Copies (Net press run)			
13,367			
40. Total Number of Copies (Net press run)			
13,367			
41. Total Number of Copies (Net press run)			
13,367			
42. Total Number of Copies (Net press run)			
13,367			
43. Total Number of Copies (Net press run)			
13,367			
44. Total Number of Copies (Net press run)			
13,367			
45. Total Number of Copies (Net press run)			
13,367			
46. Total Number of Copies (Net press run)			
13,367			
47. Total Number of Copies (Net press run)			
13,367			
48. Total Number of Copies (Net press run)			
13,367			
49. Total Number of Copies (Net press run)			
13,367			
50. Total Number of Copies (Net press run)			
13,367			
51. Total Number of Copies (Net press run)			
13,367			
52. Total Number of Copies (Net press run)			
13,367			
53. Total Number of Copies (Net press run)			
13,367			
54. Total Number of Copies (Net press run)			
13,367			
55. Total Number of Copies (Net press run)			
13,367			
56. Total Number of Copies (Net press run)			
13,367			
57. Total Number of Copies (Net press run)			
13,367			
58. Total Number of Copies (Net press run)			
13,367			
59. Total Number of Copies (Net press run)			
13,367			
60. Total Number of Copies (Net press run)			
13,367			
61. Total Number of Copies (Net press run)			
13,367			
62. Total Number of Copies (Net press run)			
13,367			
63. Total Number of Copies (Net press run)			
13,367			
64. Total Number of Copies (Net press run)			
13,367			
65. Total Number of Copies (Net press run)			
13,367			
66. Total Number of Copies (Net press run)			
13,367			
67. Total Number of Copies (Net press run)			
13,367			
68. Total Number of Copies (Net press run)			
13,367			
69. Total Number of Copies (Net press run)			
13,367			
70. Total Number of Copies (Net press run)			
13,367			
71. Total Number of Copies (Net press run)			
13,367			
72. Total Number of Copies (Net press run)			
13,367			
73. Total Number of Copies (Net press run)			
13,367			
74. Total Number of Copies (Net press run)			
13,367			
75. Total Number of Copies (Net press run)			
13,367			
76. Total Number of Copies (Net press run)			
13,367			
77. Total Number of Copies (Net press run)			
13,367			
78. Total Number of Copies (Net press run)			
13,367			
79. Total Number of Copies (Net press run)			
13,367			
80. Total Number of Copies (Net press run)			
13,367			
81. Total Number of Copies (Net press run)			
13,367			
82. Total Number of Copies (Net press run)			
13,367			
83. Total Number of Copies (Net press run)			
13,367			
84. Total Number of Copies (Net press run)			
13,367			
85. Total Number of Copies (Net press run)			
13,367			
86. Total Number of Copies (Net press run)			
13,367			
87. Total Number of Copies (Net press run)			
13,367			
88. Total Number of Copies (Net press run)			
13,367			
89. Total Number of Copies (Net press run)			
13,367			
90. Total Number of Copies (Net press run)			
13,367			
91. Total Number of Copies (Net press run)			
13,367			
92. Total Number of Copies (Net press run)			
13,367			
93. Total Number of Copies (Net press run)			
13,367			
94. Total Number of Copies (Net press run)			
13,367			
95. Total Number of Copies (Net press run)			
13,367			
96. Total Number of Copies (Net press run)			
13,367			
97. Total Number of Copies (Net press run)			
13,367			
98. Total Number of Copies (Net press run)			
13,367			
99. Total Number of Copies (Net press run)			
13,367			
100. Total Number of Copies (Net press run)			
13,367			

BADLANDS

A TRIBUTE TO BRUCE SPRINGSTEEN'S NEBRASKA

CHRISSIE HYNDE AND ADAM SEYMOUR ★ HANK III ★ CROOKED FINGERS ★ LOS LOBOS ★ DAR WILLIAMS
DEANA CARTER ★ ANI DIFRANCO ★ SON VOLT ★ BEN HARPER ★ AIMEE MANN AND MICHAEL PENN
JOHNNY CASH ★ RAUL MALO OF THE MAVERICKS ★ DAMIEN JURADO AND ROSE THOMAS



Produced by Jim Sompas

*Recorded in the tradition of
Bruce Springsteen's
1982 release NEBRASKA*

*Includes 3 bonus tracks
originally recorded during the
NEBRASKA sessions*

CD only. SPCD 525 www.subpop.com



THE
WALL

